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ESTHA WILLIAMS.



IT is a matter of almost exclusively approving comment on the Rialto that Mrs. Daisy Humphreys, the widow of Joseph Humphreys, who died at sea last month, is not wearing mourning.

Every one who knew "Joe" Humphreys, the famous stage-manager, and his brilliant little wife, knew of the supreme and loving comradeship of the pair, and know the true mourning that abides in her heart.

But there is no parade of her sorrow. When she appears upon the street she is gowned as she was before her husband's death, in soft shades of gray and blue, his favorite colors. In the girlish gowns and jaunty hats there is no hint of grief, but a world of it lies where she may not cover it, in her big, sad, brown eyes.

Mrs. Humphreys' reason for this disregard of a fast fading convention is sufficient and simple.

"Joe and I never liked black. He hated to see me wear it," she says to her friends. "My mourning is to go on wearing the colors he loved."

Mrs. Daisy Humphreys has many friends in the profession, although herself a non-professional.

"She is so good to the girls she knows," explained an actress, who wept when she heard of the passing of the busy, kindly man. "I am crying for her, not for him. It is sadder to be left behind than to go. But she was always so kind to every one of us, so sunny and cheery and bracing. I felt better all day for having had a 'Good morning' from Daisy Humphreys. I hope every one will be good to her."

I think every one has been and will be. It is the manner of the world to be kind to those from whom it has received kindness. "If you would have friends you must show yourself friendly," and "Joe" Humphreys' widow has earned the gentle words that are coming to her by every mail from two continents.

It is a tender sentiment that prompts her to wear her husband's favorite colors in memory of him. To abjure conventional black at this time is a triumph of common sense.

I would like to see an ordinance passed in every city of the Union forbidding the wearing of mourning, except in those regions that defy and are superior to all law, the eyes and the heart.

Certainly the sane among the deceased would not wish it. "Don't let them make a big fuss," implored dying Senator Quay of his son, and expressed an almost universal wish. "Remember me sometimes as kindly as you can, but don't grieve. Don't make a big fuss," is what the tired one who holds our hand as he drifts away into the final slumber would say if he could. It is a misinterpretation of this wish to wear the hot, black gown and the long, stuffy veil, the widow's bonnet and the sable gloves.

Somewhere I read a scientist's statement that black is the most unsanitary of hues. He bade every man and woman eschew it, and he gave deep and learned reasons involving expert knowledge of disease germs. He was convincing, although his arguments, smothered in Latin polysyllables, do not linger.

The chief reason for the relegation of weeds to the limbo of other relics of times more barbarous than these is that one of the inalienable but not always observed rights of man is that other individuals shall not force their griefs upon him. The wearing of weeds is as strident an appeal as the shout of the town crier. We go forth in the morning determined to bear our own burdens bravely, smiling, whether inwardly we are tearful or not, determined to show the world only the shining side of our shield. But on the "L" or on a crossing, or in a shop, or maybe in a "beauty parlor," we meet the fashionable habiliments of woe. Our spirits sink and sink to the zero point. The attire of gloom has reminded us of a past or perhaps an imminent chapter in our own lives, a chapter with the caption "Tragedy." Or it may be only the shadow of the sorrows of others that beglooms the day. Whatever the cause, the wearer of black has cast the pall over us.

The heavy expense that the fashion of wearing mourning entails upon those little able to bear it is another argument against it.

On purely aesthetic grounds, too, I am opposed to the practice. There is an incongruity between the mourning gown and the wooing eyes of which we have all seen instances. The flirtatious woman in weeds is as hideous as a rendezvous in a church.

I would offend no one's prejudices, for prejudices they are. I know no better reason for wearing black as a mourning custom than

that it has been a custom, and what has been is not of necessity right. It has been a custom to bury witches, but in these modern days we merely avoid the witches and beg them to let us have our letters back.

True mourning there will always be while death remains a changeless fashion. The heart that loves and loses will grieve, and the eyes of the bereft will tell the story.

But of mourning *à la mode*, the sooner the fashion changes the better. A few years will end a custom that is at once unhygienic, expensive, and, to both wearer and beholder, depressing to the degree of cruelty.

Lillian Russell's kindness to fellow members of her companies, to her friends and to those with whom she comes in casual contact has passed into a proverb. The last week of the Weber-Fields' engagement held an instance in point.

In the sixth row from the front Miss Russell detected a familiar face.

"Find out if that is —," she said to an usher.

The usher came back, after discreet inquiries, and reported that the face was not that of Miss Russell's friend, but of a young matron who had come from Woodhaven, L. I., to have a last laugh with the Weber and Fields company.

The next day a box of American beauty roses went to the Woodhaven matron, who opened it with delight and wonder. Almost lost in the tissue paper wrappings was Miss Russell's card. Scribbled on it were the words:

"I saw you in the audience last night and at first thought you were an old friend whom I have not seen for many years. You look so like her, and the resemblance gave me so many pleasant thoughts, that I beg you to accept these flowers with many thanks for looking so like —."

It was Annie Yeamans who, after a brief experience in vaudeville, left it because she said she couldn't get on with the educated horse.

Those who prepare the announcements of coming variety attractions have forgotten this wholesome warning. Last week one line of a paragraph extolling Jessie Millward was followed by a tribute to a college bred monkey, and a mention of Charles Hawtrey immediately preceded that of a phenomenally educated company of dogs. The wonder of it was that the human artists were mentioned first. The reverse is often true. "Mulcahy's affectionate zebra will head the bill. Carleton and Chilvers, Mary and John, Grey and White will also appear," is the more common form.

Several stars have been trying recently to describe their sensations on a metropolitan first-night.

"It is like being run over by a locomotive," said Maxine Elliott.

"It is like being torn limb from limb," Virginia Harned says.

"I never eat anything but soup that day," says Wilton Lackaye sententiously. "It's no use."

A clever girl wrote me last week referring to a previous letter which somewhere in transit went astray, and in the missive that did reach its destination made several points which, true or not, show that she is addicted to thinking.

Commend me to the girl who, unaided, labors toward a wrong conclusion rather than the girl who flounders mentally in one spot.

I am an advocate of independent thinking, an exercise infrequent among our sex. We women are prone to accept our ideas manufactured for us, in the same spirit that we receive condensed milk from the grocer's, or that young pigeons acquire their food, already half digested by the parent crop.

My correspondent, who writes from Fort Hamilton, says:

You know we [women] don't love each other and that there is only one affectionate woman in one hundred, while men are seventy-five loving to twenty-five who are not.

I congratulate her. What a walk-away she has had in her love affairs to thus rosily sum up her experiences. A woman's deductions are always personal. Nearly every girl I know would quite reverse that rule. My

correspondent is either very young or very fortunate—or both.

In an interesting paragraph she touches upon a hobby which the writer rides fast and furiously when given the slightest opportunity—that is, the warring of the upper and lower parts of the face.

"I have his picture," she observes, "and when his work reflects the upper part of his face, from the middle of the nose upward, I like it. When I see in it the lower part of the face I am repelled."

That paragraph makes me conclude the writer is old, at least in experience, and yet—and yet, perhaps the upper and lower halves of her face spoke in the letter, which shows several facts of an interesting character.

The writer was led by an experimental friend into a room where hung a fascinating portrait. It was the picture of a woman with a noble breadth of forehead and eyes deep and clear as a mountain pool, a sensitive nose, with thin, high bridge, but, alas! there ended the nobleness of the face. The nostrils were large, flaring and coarse, their contour round and pugnacious, the lips over full and prominent, the jaw bold, sweeping, heavy.

"What do you think of it?" the friend prone to experiment asked.

"It is fine, yet it is horrible. Her life was a battle ground, was it not? How that jaw fought with that forehead, and that mouth with those eyes! It gives a strong impression of unrest, of torment, and it foreshadows tragedy."

Then I heard the story of the woman's life, of the high ideals that shone from the eyes, and the fierce voluptuousness writ upon the lips, the delicacy indicated by the exquisite lines of the upper part of the nose, and the violence and extravagant generosity betokened by the nostrils; of the splendid force and the cruel aggressiveness boded forth by the jaw, and the infinite sadness and endless conflict of the warring natures in her.

I never see this union of the fine upper and repellent lower halves of a face without a deep pity for the man or woman possessing it. We see it often in the portraits of geniuses—and of criminals. Almost invariably it belongs to those who succeed as the twentieth century measures success, the dominant, driving, determining chin, the wide, impetuous nostrils assure that. We may not chain the lightning. But, as certainly, it belongs to the tortured soul. The unmatched halves are alien as some alleged husbands and wives we know. It accounts for the tragic contrariety of some natures; for the man never understood of his fellows, of whom they say, "We never know what he will do next." Nor, for that matter, does he.

When the Matinee Girl was very young, too young, she imbibed from the outer air, or from novels of the inoculating kind, or from injudicious conversation, a worship of what she called the "masterful man." It was only a degree removed from the disease that makes women write ardent epistles to pugilists, except that she thought that what she admired was brain, not brawn.

Then, one epoch-making day, she read "Pimento Tommy" and its companion piece, "Tommy and Grizel," and she shivered at gentle Barrie's drawing of the 'magerful man,' the most ferocious brute in literature. The "magerful man" was huge as to chin.

She began to see what had merely crossed her vision. One day she heard a man, an executive in a temple of news on Park Row, order a woman old enough to be his mother to leave the office and never cross its threshold again, and as the white-haired creature tottered out, with bowed head and abject air, and the evictor, red-faced and prognathous jawed, followed her exit with triumphant eyes, the writer felt curious sinking of the heart, and almost deserted on the spot the cult of Chin.

She overheard a "successful" man with a prominent jaw curse a poor printer who was fainting at his task. Two days later the printer died, and his profane superior sent a generous-sized greenback to his family; but the original picture survived. The devotee of the forceful chin was a weakling disciple.

It needed but one more strenuous spectacle to make of her the veriest backslider. In a crowded East Side street she saw a fellow with a huge jaw strike a cowering little woman to the earth, and, as though Fate would spare her no whit of misery to convert her, next day chance took her to a court room, where an actor with a preponderant jaw was on trial for wife beating, and where, to her intense joy, he was convicted. From that time the Matinee Girl blue-penciled jaw from her list of deities. In the new light she saw that it is the harmoniously developed face, in which no one feature is abnormally dominant, that we read the character that is livable with, and likeable and endurable.

Let geniuses and criminals have their overruling jaws. For purposes of friendship or matrimony this converted physiognomist long ago posted up as a daily reminder:

"No men of enormous jaws need apply."

Raymond Hitchcock is studying French with the expectation of some day playing King Dodo within the gates of Paris. In all probability he will make a tremendous "hit." The nimble Gallic tongue with Mr. Hitchcock's Manana drawl will be an irresistible combination.

THE MATINEE GIRL.

The following officers of the Greenroom Club were elected May 30 at a meeting held at the club-house, No. 139 West Forty-seventh Street: Promoter, Hollis J. Cooley; Callboy, James O'Neill; Copyist, Edward C. White; Angel, Herbert Hall Winslow. Trustees for one year—Mark Klaw, Dr. Wolf Hopper, Gus Hill, M. W. Livingston, and Melville B. Raymond. Trustees for two years—Al. Hayman, Antonio Pastor, George H. Niclacy, Frank L. Perley, and Joseph Brooks. Trustees for three years—Charles Osgood, A. L. Erlanger, Marcus R. Mayer, Dudley McDowell, and Isidor Witmark. Board of Supervisors—J. R. Grismer, Sydney B. Ellis, Bernard Reinold, Sydney Wilmer, Milton Nobles, Henry Simon, J. J. Spencer, Charles H. Clark, Charles Dickson, and Raymond Hitchcock.

GREENROOM CLUB ELECTION.

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MARIE JANSEN IN NEED.

Marie Jansen last Wednesday, in Boston, filed a voluntary petition in bankruptcy, under the name of Hattie M. Johnson, given to her by her foster father, Ben Johnson. The total liabilities of Miss Jansen are given at \$1,325, the assets \$177. Miss Jansen is now living in Waltham, Mass., where she is said to be earning a living doing needlework. She deserves sympathy, for her purse was always open to the needy in her good years. And she was an artist.

REFLECTIONS



James Kyrie McCurdy, whose portrait appears above, is a clever young Californian who is in his third season with the Thanhouser company at Milwaukee. He has been highly successful the past season in strong character roles. His performances of Dr. Jekyll and Mr. Hyde and "the old Jew that Belasco drew" in "Pawnee Bill" were highly praised by the Milwaukee press.

De Witt Millen, who was with Augustus Thomas' On the Quiet company and in stock recently, sailed for London on the *Minnetonka* June 4. He will spend the Summer in Europe, returning in time for next season's engagement.

Several Broadway theatres were threatened with serious loss by the storm on the night of Decoration Day. The storm deprived them wholly or in part of their electric lighting service. The houses employing the Edison system were safe from the darkness that suddenly fell upon the Casino, Wallack's, the Victoria, and Broadway, about opening time. Most of the houses were fortunate enough to have emergency connections with the Edison system. The performances were given on time in all, although gas was the only light used in Wallack's.

Mr. and Mrs. E. D. Stair sailed for Europe on the *Crown Prince* May 31. Kellar, the magician, sailed on the same steamer.

John Duss is said to have entered suit against Madame Nordica for \$20,000 damages for breach of contract because she failed to sing in Madison Square Garden on the opening night of *Venice*.

Maxim Gorki, the Russian author, has finished a new play, *Summer Guests*, which will be performed in the Theatre of Artists at Moscow. It deals with the life of the Russian professional classes. Among the characters are a physician, a lawyer, an author and an engineer.

Henry K. Fries, referee in the divorce proceedings between Cornelia Boucicault and Aubrey Boucicault, recommended on May 28 that an absolute divorce be granted. The report has been affirmed by the Court of Common Pleas.

Hattie Delore closed her long engagement with Babes in Toyland May 21, and sailed June 1 on the *Oceanic* for London.

Thomas David, leading man of *Are You a Gull*, nonprofessional, of Waterbury, Conn. Mr. and Mrs. David were presented with a handsome silver set by the members of the company.

Lenore Gordon, of the Anna Held company, is lying seriously ill at the Wellington Hotel, Chicago.

H. W. Taylor writes from Albany to *The Mirror* that the Mortimer Snow stock company has been playing David Garrick in *Troy* under the title of *An Actor's Romance*, Theodore Kremer's play, written for J. Harvey Cook, of the Cook-Church Stock company, and played for the past five seasons by Mr. Cook.

By order of Alice Kausler, and for failing to pay royalties due, Richard Buhler was compelled last week to discontinue performances of *The Cowboy and the Lady*, at the Imperial Theatre, Providence, R. I. The number of stock companies is so great and the competition for high-class managers so keen that, for their protection, authors, managers and their agents find it necessary to make a hard and fast rule governing the prompt payment of royalties. This action is to be applauded as protecting the actor, the public and indeed every one concerned against the floating of stock companies upon an unsound basis.

W. E. Wilson, father of Charles D. Wilson, manager of the Ward and Vokes company, died at his home in Seattle, Wash., Monday, May 30.

The Primrose Path, a new romantic comedy in three acts, by Estelle Clayton, was to have had its first production on any stage at the Providence Opera House last night by Isabelle Eveson and company. The action of the play occurs during the colonial days in New England.

Charles Astor Parker, for years manager of the Neill repertoire company in the West, is the general manager of Coney Island's latest electrical spectacle, *The Galveston Flood*. Mr. Parker will leave for Europe this month, to close negotiations for the production of this spectacle at Earl's Court, London, next year.

George Lederer and Louis Werba, of the New York Theatre, were arraigned in the West Side Court last Tuesday. The complainant was Vincent Pissara, of the Children's Society, and the charge that the defendants had permitted six colored children under sixteen years old to appear and sing. The defendants said that it was only a technical violation, that they did not have time to get a permit for the children from the Mayor, but that they would. Examination was adjourned and the prisoners were paroled. They had been arrested on warrants.

Edward G. Gilmore and others, who owned the Academy of Music, transferred last Tuesday the building and the annex in East Fifteenth Street to a corporation known as the Academy of Music. The consideration was not given, but a mortgage of \$195,000 on the Academy and another of \$35,000 on the annex were recorded.

Charles A. Taylor, theatrical manager and playwright, filed a petition in bankruptcy last Tuesday with liabilities of \$12,275 and no assets.

H. D. Collins, who has been with Voelkel and Nolan's Black Patti Troubadours for the past four years, will next season direct the new musical comedy, *Queen of the Jungles*, in which Madame Flower, "the Bronze Melba," will star.

Norman Hackett, who has played leading Shakespearean roles in Wagners and Kemper's companies for several seasons, has been engaged for prominent parts with Julia Marlowe and F. H. Sothern.

Carrie Godfrey will play characters with the Cape Cottage, Me., this Summer.

Edward F. Goodwin, brother of Nat C. Goodwin, has been very ill for the past few weeks in his home in East Milton, Mass., but is now much improved.

RECOLLECTIONS OF ROSE EYTINGE.

The Lights of Other Days—Barry Sullivan—Cushman, Ristori, and Fanny Kemble.

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I have witnessed a good bit of acting in my time: much, very good acting; some, very bad. I recall a few names high on the roll of honor, such as *Adelaide Ristori*, *Charlotte Cushman*, *Fanny Kemble*, *Charlotte Crampton*, *Julia Deane*, *Mrs. Shaw*, *Madame Janauschek*, the *Elder Wallack*, "The Veteran," as he was commonly called; his son, *John Lester Wallack*, and his nephew, *J. W. Wallack, Jr.*; *John Brougham*, the *Elder Walcot*, father of the present *Charles Walcot*; *George Holland*, *Charles Fechter*, *Charles Keane*, of whose acting I did not form a very high opinion; indeed, I think his strongest claim to public regard was his surname; *E. L. Davenport*, the two brothers, *Tom* and *Henry Plaide*, and *Adolphus*, better known as "Dolly," *Davenport*.

Of course, I have witnessed some fine acting upon both the English and French stages, but to try to remember any or all of it might be very tiresome to us all.

Barry Sullivan was considered a very good actor, yet I never cared for his work. *William Farren* was a very finished actor. I think one of the best all-round actors I ever saw was *John Rider*. He certainly was the best *Leonato* in *Much Ado*.

It is a curious thing that *Adelaide Neilson*, that beautiful creature and charming actress, never was accepted in London; and the same may be said in regard to *Barry Sullivan*. *Sullivan* was always successful in Ireland, for he was an Irishman, and in the English Provinces; but London would have none of him.

I acted for a short engagement with *Barry Sullivan* at the *Covent Garden Theatre* in London, and I confess I did not care particularly for him, either as to quote our old friend *Pecksniff*—"architect, artist or man."

As an actor he was harsh and unsympathetic; as a stage-manager, complaisant and cringing to those in the cast with whom he wished to ingratiate himself, but bitterly cruel to the little people.

We were playing *Much Ado About Nothing*, and one night after the chapel scene there was more than the usual number of calls. *Benedick* answered them all, though *Beatrice* ought to have gone out, too, for he and I were co-stars. Still the applause continued, when suddenly *William Harcourt*, who played *Don Pedro*, drew my arm within his, saying: "Beatrice, America, come on!" and on we went. We received a rousing round, the better part of it being, I am sure, for *Harcourt*, and I am also sure that he deserved it.

I think the greatest actress I have ever seen was *Adelaide Ristori*. It must be about thirty-five years ago that *Madame Ristori* played at what is now the *Fourteenth Street Theatre*, then called the *Lyceum*. She played a rather heavy repertory, and three parts I remember with great distinctness: *Mary Stuart*, *Queen Elizabeth*, and *Maria Antoinette*. In this last part she rose to the perfection of dramatic art. As I write of her after all these years, I can conjure her before me in the scene where her boy is torn from her arms. I can hear her shrieks of anguish, as she stood with starting eyes and disheveled hair beating upon the door through which he had disappeared.

One of the most marvelous features of her art was the change wrought in her face from act to act. She grew from the proud, careless, youthful beauty, through every stage, to the old, heart-broken woman going to the scaffold, but always proud, always disdainful, by even a glance, a quiver of the lip, to ask for one throb of pity from the maddened, blood-thirsty mob to whom she was a sacrifice. And this change of face was not wrought by pigments and make-up, but by the anguish of the woman as depicted by the artist. The changes were evoked from within, not put on from without.

Charlotte Cushman was undoubtedly a great actress, but she was not in any sense charming on the stage. It is quite true that when I saw her she was an old woman, but she could never, even in her youth, have been other than hopelessly plain. I have heard that in conversation and social intercourse she was most interesting. I have met women, quite plain in form and feature, but whose conversation was so bright and personality so fascinating that their plainness was quite forgotten.

I was present on the occasion of *Miss Cushman's* last appearance in this city. It was at *Booth's Theatre*. She played *Lady Macbeth*, *George Vandenhoff* *Macbeth*, and certainly a more uninteresting pair it has never been my fortune to see upon the stage. *Miss Cushman*, it seemed to me, disdained to make the slightest effort to soften the asperities of age. She was gaunt, gray, hoarse, and *Vandenhoff*, in all these features, was a good second. He was suffering, too, from a sharp attack of gout, and this did not add to the grace of his movements or the graciousness of his expression. The joint appearance of the pair might have suggested that if good old *King Duncan* had not been killed off untimely he would have incontinently perished of the blues. Midway of the performance the curtain was taken up, and there were discovered *Mr.* and *Mrs. Macbeth*, in all the rude primal bluntness of their eleventh century costumes, in the foreground. A little up-stage there was a group of grave, solemn, frock-coated men of the nineteenth century; and at centre stood *William Cullen Bryant*, looking very unhappy and shame-faced, carrying before him—in much the same fashion in which *Tillie Slowboy* is represented as bearing the *Perrybingle* baby—a cushion, on which rested a laurel wreath. To him *Vandenhoff* led *Miss Cushman*, and *Mr. Bryant*, in a few graceful, well-chosen sentences, presented to her the wreath.

Truth forces me to confess that *Charlotte Cushman* accepted it with a very bad grace. It struck me that she looked as if she would have preferred an offering in a more valuable form of portable property. The whole affair struck me as incongruous and lugubrious to the last degree, and a sigh of relief was wafted through the audience when the curtain fell upon this inartistic grouping of the earliest with the latest century.

It was during my first season on the stage—indeed my experience was of only a few weeks—when *Julia Deane* came a-starring to the theatre where I was passing my novitiate. She certainly was a sweet and gracious lady. As I remember her, she seemed to be still young, though from what I have since learned she had had many a hard lesson, and many a trying experience of life; and that fact accounted for the infinite sadness one read in her face. Her eyes seemed to be always filled

with unshed, unbidden tears, and her voice had a soft, penetrating cadence, that I remember always suggested to me the sound of lost, sad music. In dress she was most quiet, wearing soft, rather sad-colored, though not dark, materials. I remember she was very kind and gentle to me. I never saw her afterward, but I have always carried in my memory a sweet and pleasant recollection of her.

I knew quite well *Mr.* and *Mrs. George Vandenhoff*, and they were very interesting people. My acquaintance with *Mrs. Vandenhoff* antedated by several years that of her husband. When I first met her she was just about entering upon a stage career, as "Miss *Makeham*." A few years after she married *George Vandenhoff*, having left the stage. She was a handsome, amiable woman, highly educated, and fitted in every way to adorn society; but she had not the divine spark. She never was, and I think never would have been, a good actress; and when I knew her and her husband they both devoted themselves to teaching, with occasional appearances together on the platform.

I think of great acting that which ranks in my memory as quite as grand in conception and brilliant in execution as that of *Adelaide Ristori* was the reading of *Fanny Kemble*. I never saw her on the stage; but when she was quite an old woman, being past seventy, I heard her read the tragedy of *Macbeth*, and though I had read before that time, and many times since, seen the piece played, that reading of *Fanny Kemble* holds in my memory the place of honor as being the loftiest, and at once the most poetic and realistic performance of the tragedy that I have ever witnessed.

It was at *Steinway Hall*, on *East Fourteenth Street*, one dull, cloudy afternoon, with occasional glimpses of sunshine breaking through, and throwing a few stray beams about. There walked upon the platform and took a seat beside a small table an old gentlewoman, in a plain black silk gown, with a little fine lace about her throat and covering her gray hair. She was stout of figure, and with a cold, severe face—a *Kemble* profile. She slowly removed her gloves, deliberately surveyed us, and then began. There was no music—no introductory remarks. She opened a volume, and read: "The tragedy of *Macbeth*, by *William Shakespeare*." Before she had read long, the white walls and commonplace surroundings of the hall had disappeared, and there arose before me instead the blasted heath, the weird sisters, uttering their gruesome incantations, and then came to them *Macbeth* and *Banquo*. And so on and on through every act and scene of that fearsome tragedy that voice—that wonderful voice—through its marvelous cadences and inflections—led one spellbound. There was no confusion in one's mind as to the character speaking. There was no break in the story, no flagging of interest, and as each scene was introduced there it arose before one's mental vision with far more fidelity than is often reached upon the stage.

It was many years after listening to this reading that I played *Lady Macbeth*. It was at the old *California Theatre*, under *John McCullough*'s management. *John McCullough* said to me: "Where did you get your idea of *Lady Macbeth*? I like it better than any I have ever seen. All the actresses I have ever seen play the part make her such a 'horse-godmother' of a woman; you make her human."

I had got my idea of *Lady Macbeth* from that old woman seated at a small table, reading the tragedy.

ROSE EYTINGE.

UNION MUSICIANS AND MANAGERS.

The theatrical managers of New York have threatened to import musicians from abroad unless members of the *Musical Mutual Protective Union* as an organization shall agree not to interfere between musician and manager. But as THE MIRROR has pointed out, the Contract Labor law would prevent this. The arguments on both sides of the controversy now going on between managers and musicians are, however, interesting. The union men say the managers have made a direct attack at the fundamental principle of trades unionism preliminary to a general reduction of salaries. At the head of the managers in the dispute is Manager *Conried*.

Herr *Conried* has been most active in urging action against the *Musical Mutual Protective Union*, and he has behind him all the members of the Association of Theatrical Managers, which has delivered an ultimatum to the union, demanding certain changes, particularly a reduction in the wage scale. *Nathan Franko* said that managers who are making thousands of dollars want to cut down the pay of the orchestras to almost nothing. One of the suggestions in their ultimatum is that for a performance of *Parisifal* every musician shall receive \$3. It takes the most skilled musicians in this city to play in the orchestra for *Parisifal*. *Mr. Conried*, *Mr. Franko* said, wants to pay artists workmen's wages. And *Mr. Franko* issued a further statement to the effect that "The rates given out by the managers' society are false in regard to all the terms. The minimum operatic pay per player has been \$7 a performance. The new society wants to reduce that to \$3, and not to \$5, and for a minimum season of twelve weeks, the musicians to play twelve rehearsals free of charge and an additional rehearsal every day. For English opera the rates are the same. Theatre managers want to pay for comic opera \$2.50, instead of \$3.50 a night, and for theatrical performances and vaudeville \$1.75 a night, with free rehearsals all day, and at night when necessary. As dress rehearsals frequently last until 5 o'clock in the morning, it can be seen how much is expected of the men. But the new rules will never go through. The union will never consent to accept them merely because this has been a bad year in amusements and the managers want to cut down expenses."

Thomas W. *Hindley*, vice-president of the union, said that the biggest cut demanded was in the case of the musicians for the *Metropolitan Opera House*. It amounts, in some instances, to over half their wages. In other theatre orchestras the managers do not demand such a large reduction, but enough of one to make living almost impossible. Because of the contract labor law *Mr. Conried* will not be able to bring back from Europe enough musicians to complete an orchestra suitable for grand opera. The union men say *Mr. Conried* will probably find himself without an orchestra next season unless he comes to their terms. The stand taken by the union will not in any way affect the theatres.

At the convention of the American Federation of Musicians, at the *New Amsterdam Opera House*, recently, it was recommended that all local affiliates themselves with local labor organizations of the American Federation of Labor. *Reginald De Koven* was extended the privileges of the floor. He said he was in entire sympathy with the American Federation of Musicians and with organization in art and labor.

The labor unions, he declared, were the legitimate successors of the old guilds of the Middle Ages, and the latter had made the arts of the Middle Ages possible. Musicians should first be artists, then handcraftsmen, but Americans first, last and all the time.

Star wishing representative to book or manage tour can consult E. D. Shaw, 1358 B'way, Room 7, N. Y. *

A SHAKESPEAREAN INCIDENT.

It was hardly worth wasting a penful of ink in refuting anything said by the victims of the mania that Shakespeare was Bacon, but out of a desire to satisfy doubts upon the matter has grown an excellent volume. *Mr. Sidney Lee* suggested to a gentleman named *Hughes* that he should collect all the early notices of Shakespeare, and the idea developed into an anthology of opinion about Shakespeare. The result is an interesting volume, with a preface by *Mr. Lee*, comprising all the best verse and prose which had been written about the great dramatist from 1596 to 1902.

And apropos of *Mr. Sidney Lee* he asked me the other day if I knew that a village called *Grendon Underwood*, in *Buckinghamshire*, boasted association with Shakespeare. I confessed I did not, and he kindly gave me some points. So impressed was I with his information that I selected a fine day and made a pilgrimage to the village in question. It is near the old forest of *Bernwood*, where history tells us that *Norman* kings hunted the wild boar. Through the village runs the old coach road extending from *London* to *Bath*, which the Romans used to traverse to bathe in the hot springs. It is an antique place, with thatched-roof cottages, many of which were standing in Shakespeare's time, and the village still retains its quaint, old-fashioned appearance, and the inhabitants seem as primitive as their surroundings.

Near the centre of the village stands an old house once known as the *Ship Inn*. It is still called *Shakespeare's Farm*, and there the *Bard of Avon* used to put up when he journeyed from *Stratford* to *London*. On one occasion, however, the poet—after the manner of poets of all periods—was in great distress. Perhaps it was the plague raging in 1592 that reduced him to poverty, closed his theatre, and made him a strolling player. At any rate, the story has been handed down from father to son that Shakespeare, unable to afford a lodging at the inn, and wearied with his journey, made a shift to sleep in the sheltered church porch. Two constables going their rounds awoke him, and in their rustic wisdom denounced him as a robber with designs on the church. The wanderer begged his captors to allow him to see the interior, remarking there was nothing in the sacred edifice worth stealing, and that the worthy constables were making much ado about nothing. It dawned upon the sluggish intellects of the rural guardians of the peace that they had captured an honest man, so they led him to the *Ship Inn*, treated him with food and drink, and cheered his spirits by their simple native humor.

These village constables, it is probable, were the originals of *Dogberry* and *Verges* in *Much Ado About Nothing*. *Dogberry* in the play talks the true *Buckinghamshire* dialect. He says in Act III, Scene 3: "First, who think you the most desertless man to be constable?" "Desartless" is a North Bucks pronunciation; and, again, in the same scene the Second Watch says: "Let us go, sit here upon the church bench till two, and then to bed," which may have been suggested by the recollection of the seat inside the church porch at *Grendon*, upon which Shakespeare rested. The description *Dogberry* gives of himself in Act IV, his mistakes and conceit may well have been drawn from the simple-minded rustic who entertained the poet in the *Ship Inn* at *Grendon*.

Aubrey, the antiquary, who lived within twenty-six years of Shakespeare's death, in his "Lives of Eminent Men," only devotes fifty-seven lines to the biography of "Mr. William Shakespeare," whom he describes as "a handsome and well-shaped man, very good company and of a ready and pleasant smooth wit." *Aubrey* in them makes an interesting statement, as follows:

"The humor of *Dogberry*, the constable, he happened to take at *Grendon* in Bucks, I think was midsummer night that he happened to lie there, which was on the road from *Stratford* to *London*. And there was living that constable about 1642, when I first came to *Oxon*. *Joseph Howe* is of the parish and knew him."

This assertion by a writer almost contemporary with the poet is entitled to credence, and it is, moreover, supported by a local legend—one of those stories told by gossips in a country-side, little known beyond the village where they originated.

Aubrey's statement that one of the constables was living when he went up to *Oxford* as a freshman in 1642, and that he was known to *Joseph Howe*, a relative of the rector of *Grendon*, taken together with the strong local tradition, may be fairly considered as proof of the connection of *Grendon* and *Buckinghamshire* with Shakespeare, and reveals a little known incident in the poet's life.

Shakespeare's house stands on the western side of the village street, midway between the church and the school. It belongs to the Rev. *Randolph Piggott*, rector and lord of the manor, whose ancestors held it in the time of Shakespeare. It ceased to be an inn almost a century ago. The southern gabled end of the building is associated with Shakespeare's memory and remains in much the same condition as when the poet visited it. It is three stories high, and built of timber. High up in the gable is an oval window which looks out from a small dark room where Shakespeare slept. The ground floor chamber has a large old-fashioned fireplace, over which are hung some weapons of ancient make.

Tradition says that *The Midsummer Night's Dream* was written at *Grendon*, and that the sylvan scenes in it were taken from the country-side. The actual "bank whereon the wild thyme grows" is pointed out, having a large dark room where Shakespeare slept. The ground floor chamber has a large old-fashioned fireplace, over which are hung some weapons of ancient make.

Such is the story of the poet's connection with *Grendon*. It is supported by the evidence of local tradition, which usually has some foundation, and is therefore worthy of the attention of all Shakespearean students.

HOWARD PAUL.

On the first page this week may be seen the latest picture of *Estha Williams*, who has been featured the past three seasons as *Parpaea* in *At the Old Cross Roads*. *Miss Williams*, who in private life is the wife of *Arthur C. Aiston*, made her first appearance in *San Francisco* as a member of the *California Theatre Stock Company*, and that was the city in which she was born. She came East with *Harrigan*, and later appeared with *Maude Granger* and *Jeffreys Lewis*. *Miss Williams* staged *Tennessee's Pardon* and *At the Old Cross Roads* for *Arthur C. Aiston* in addition to playing the leading roles. She is as proficient in stage directing as she is in acting. *Miss Williams* will start rehearsals on Aug. 1, as the season will open middle of that month. It is possible that *Miss Williams* may remain in *New York* city to rest next season and cast about for a good comedy in which she will go out the following season.

ESTHA WILLIAMS.

During a rehearsal of *Under Two Flags* at the *Empire Theatre*, *Albany*, N. Y., on May 16, *Ola Humphrey*, one of the stars of the *Mordant Humphrey* company, met with a painful and almost serious accident. The horse she was riding as *Cigarette* backed off the run, and horse and rider fell to the stage six feet below. Only presence of mind saved *Ola Humphrey* from being killed. As it was, she sustained a severe straining of the ligaments of the left limb. Against the advice of her physicians she continued to play until Wednesday of the following week, when her strength gave out and she is now confined to bed. The physicians say it will be several weeks before she will be able to play again. Through this misfortune and inability to secure a suitable understudy, *Mr. Mordant* was compelled to close suddenly the season of the company.

OLA HUMPHREY HURT.

MACKLIN AS SIR PERTINAX MACSYCOPHANT.



Theatrical enthusiasts who chance to visit the World's Fair at St. Louis will be interested in the character portrait of old *Charles Macklin* in the Irish section. This is the replica of the painting by *De Wilde* now in the National Gallery at Dublin. It is fitting that this portrait of the sturdy actor-dramatist in his creation of *Sir Pertinax MacSycophant* in *The Man of the World* should find a resting place in the Hibernian capital, for the play first saw the light in that city (under the title of *The True Born Scotchman*) in 1766. It was brought out in London at *Covent Garden* in May, 1781, with *Macklin* in his original character. He was then eighty-two, a remarkable age at which to play such a trying character, and it was at that time that the portrait by *De Wilde*, of which we give a reproduction, was painted.

In all the wide range of dramatic literature no more clear-cut, uncompromising and repellent portraiture of a pushful Scot has ever been drawn than in *Macklin's* *Sir Pertinax*. It was not so much an individual entity as the arraignment of a nation. One arrives at no parallel in literature generally until one lands at the indiscriminate vituperation of *T.*



SAN FRANCISCO.

The Columbia Theatre has been the scene of crowded houses during the engagement of Richard Mansfield May 16-29. Dr. Jekyll and Mr. Hyde was given on Friday night. This was the only new characterization given this week. Mr. Mansfield had been seen in this play before and his performance on Friday was as great a triumph as it was on its first presentation. Mr. Mansfield can certainly feel proud of his great success, were the intervals of his appearance here to be less far apart, for it is nine years since his last visit. Maud Adams opens 31 in *The Little Minister*. Her engagement is for two weeks, the second of which will offer Miss Adams in her new play, *The Pretty Sister of Jose*. The sale of seats for the first week has been very large.

On Sunday night 22 the Oliver Morosco co. opened at the California Theatre in *When We Were Twenty-One*, and a more delightful performance could not be imagined. The play has come to stay during the entire summer, giving only the best plays and recent successes of personal stars. The co. is one of the best we have had in recent years. Each member has had a personal success in some big production or other, and we may look forward to some very good work. Howard Gould, the leading man, has been with the best actors, having replaced Mr. Blackett in several plays. George Woodward has a big reputation as comedian. Harry Weston, the cleverest comes from a troupe of players, and his performance on Sunday as the Innkeeper established him as a favorite. Amelia Gardner, the leading lady, is a beautiful woman, and was with Mr. Faversham last season. Theresa May is also a great favorite in the East, having played with Lawrence D'Orsay. The performance of Thomas Oberle as David Hirsch in *When We Were Twenty-One* was a very creditable piece of character work, and we will look forward with interest to more of Mr. Oberle's art. The balance of the co. have been seen here before, among them Frank MacVicker, H. S. Duffield, Phoebe McAllister and Robert Morris, who is also directing the stage. On Sunday night 23 Janice Meredith will be presented.

The Tivoli is in its last nights of *The Runaway Girl*, 24-30. This pretty opera has enjoyed a long and successful run. On Monday night 31 *The Toy Maker* will be revived for one week. This opera is always good for a full week of crowded houses. *Richard* are now going on for a large production of *Sergeant Kitty*. Many new people will be in the cast, and there is little doubt but that it will hold the boards for some weeks.

Melbourne MacDowell and Miss Fuller were seen at the Grand Opera House on Sunday 22 in *Sardou's Fedora*, and the performance proved to be one of the most interesting of the season. The role of Iphinoe is the one which first brought Mr. MacDowell to prominence, and the work is truly artistic. The only regret is that his engagement is drawing to a close, as he has been eminently successful, and Miss Fuller's work has been more than commendable.

Her playing in *Fedora* has brought forth only the greatest praise. The stage settings and management were up to the usual good standard. *Gismondi* will be next week's play for the season. For the last week of Mr. MacDowell's engagement he will present a new play, Sunday night 30 will see the opening of *Fischer's Theatre*, having been remodeled and thoroughly renovated. A new burlesque will be presented by an entirely new co. and written by Judson Brusie, called U. S. It is said to be very funny and will help to introduce the new Eastern co., which includes such people as Caroline Hull, Edna Aug, York and Adams, Al. Fields, Edwin A. Clarke, and the Garrity Sisters. One of the features of the performance will be the introduction of the Radom Dancers, which the management have brought from the East at great expense.

The bright co. at the Alcazar gave a very delightful performance on Monday 23 of *A Possible Case*, a comedy by Sidney Rosenfeld. It is a wild mixture of husbands and wives, one wife having three husbands and a husband two wives. The entanglements which naturally follow were very amusing and entertained a large audience. Miss Block appeared as the wife with three husbands and a husband and wife. She finally made happy by getting the one which seemed most possible. Mr. Durkin has a very small role, but does well what is allotted him. Mr. Maher had a very happy opportunity to show his cleverness. Miss Starr and Mr. Hillard played opposites and were well cast. Miss Crosby did exceptionally well as the abused wife, and her lines provoked much laughter. Mr. Osbourne was a distinct hit as Mendoza, the villainous Mexican who is responsible for the wife's trouble. His make-up was an artistic one and a complete disguise. Toll Gate Inn will be given next week.

The Central Theatre has a strong attraction this week, 23-30, in *A Great Temptation*, a Southern comedy drama by Owen Davis. This play will also tend to introduce to the patrons of the house Julia Blank, a character woman who has an international reputation for wonderful portrayals of the noted stage actresses. Miss Mayall received a tremendous ovation on Monday night, and she is sure to be a great attraction for this house. Mr. Mayall appeared in the role of the gambler after a week's rest. All the favorites were in the cast, and many people were especially engaged for the many interesting specialties which were introduced. Next week A Celebrated Case.

OSCAR SIDNEY FRANK.

LOUISVILLE.

All of the local theatres are now closed. One of the coming amusement events is the First Imperial Marine Band of Germany, which will open a brief session at the Louisville Jockey Club Park 6. The place has been beautified and improved, and with such notable opening attraction should be a success. Manager James B. Camp is interested in the enterprise.

Sells and Downs' circus will give two performances.

A notable event will be the first rendering of the *Cantata Judith* at the New Masonic 3. The music is the ambitious effort of Karl Schmitt, a local band of orchestra, the Auditorium, and associated with everything that is good in a musical way in this community. The book is by Rabbi Enlow, of the Jewish Temple, a man of poetic temperament, broad ideas, and deep learning.

Douglas Bird, the Louisville composer, has issued two new songs, "Love, Canst Thou Remember Me," and "Shadows."

Max Bloom, the comedian, who had a successful season on the road with the Telephone Girl, is visiting his home people. He has signed with Murray and Mack for next season.

Edith Terry, of this city, who was so successful with E. E. Rice during a brief career on the light opera stage, has decided to enter the oratorio field of work and will spend a brief season in Europe engaged in study of this style of music, for which her voice is particularly adapted.

Riverview Park has opened for the season and it is believed to have one of the most popular of the kind in the country. The scenic surroundings are beautiful and the many improvements looking to the comfort of his patrons made by Manager Simons are noticeable.

Mrs. Sallie White, Louisville's only woman lawyer, a colored woman, has written a play styled *The Triple Mystery*.

Manager Macauley, through the courtesy of L. F. Warden, has available additional room to his collection of theatrical curios in a programme of the debut of Mary Anderson, which occurred in 1875. It is said there is but one other copy of this programme in existence, and that in the possession of the distinguished actress. Mr. Whitesides, now a prosperous merchant, was a member of the debut cast.

Manager C. D. Shaw, who will leave within a short time for a well-earned vacation, which he will spend in his old home. Details talk of his return for the coming season at both the Avenue and the New Masonic.

The German people of Louisville are preparing to specially entertain Herr Kindermann and the members of the German Imperial Marine Band during the engagement at the New Jockey Club Park. An elaborate banquet is projected.

Aubrey Stauffer, a recent addition to the Louisville musical contingent, in collaboration with Edgar Hill, a Louisvillian, has composed an opera based on Conan Doyle's famous story, *The White Company*. Mr. Stauffer's opera, *Mahatma*, was produced during his stay in London.

The burial of Thornton Berry occurred 31. He was for many years identified with theatricals in this city, being associated with the different theatres in the capacity of lithographer, usher, ticket seller, and press agent. Colonel John H. Whallen of the New Buckingham rendered great service, both of a material and humane character, to the victims of the explosion of the steamer *Fred Wilson*, which occurred in the early morning hours directly opposite the Summer home of Colonel Whallen, which is situated on the river bank some miles below the city. He was among the first to reach the scene of the wreck and did yeoman service in rendering aid to the injured. This was one of the largest disasters which has occurred on the lower Ohio for many years.

CHARLES D. CLARKE.

KANSAS CITY.

The event of the week May 29-June 4 was the opening of Electric Park, Kansas City's Coney Island. The initial day was not a very favorable one for out-

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of door amusements, as it rained steadily nearly the entire time. The day following Decoration Day, however, was an ideal one and immense crowds turned out to enjoy the various attractions. Liberal and his celebrated band was the main attraction, and the excellent programmes rendered were the source of much enjoyment to the many thousands. The Figure 8 was probably the most popular of the new amusements, a long line of people being constantly waiting for a ride on the new device. Among the free attractions were the diving elks, the electric fountain and moving pictures, all of which were very interesting. The loop-the-loop, a circle swing, was also continuing to be popular, while the numerous smaller concessions all did a big business. Free vanderbilts in the German Village attracted many to that already popular section of the park. An improved street car service to the park this year will doubtless make it more popular than ever.

At Forest Park 29-4 the usual large crowds turned out nightly to enjoy the beauties of the park. Decoration Day brought many thousands to the popular resort, making it one of the biggest days of the season. Sunday, May 22, Manager Lloyd Brown states that there were 21,000 paid admissions to the park. A vanderbilt of unusual excellence at the Hopkins Theatre attracted large crowds. Music by Long's Band was a pleasing feature that was much enjoyed.

The Moonshiner's Daughter was the attraction at the Gilliss 29-4, which is the closing week at this theatre. The play was seen here last season and scored quite a hit with the followers of melodrama, so its return was a welcome one. Emily Gale played the title-role with much spirit and won much favor. Other vanderbilts were well received for by Charles T. Smith, Louis Lytton, S. M. Mitchell, Nellie V. Small, and Crystal Wizzard. The production was appropriately staged. Business was good.

As predicted, the Woodward Stock co.'s grand production of *Parsifal* has been continued another week and will run until June 4. The cast remains the same, and the production now runs with a smoothness that was lacking in the first few performances. Business has been big.

The Auditorium School of Dramatic Art, Mrs. Georgia Linton, director, gave a final student's matinee at the Auditorium the afternoon of 24. The programme was made up of one-act plays, that gave the pupils ample opportunities to display their powers. The following were given: Who's to Win Him, Cupid and Camille, an artistic effort and a finished piece of acting, notably effective in the third act. The difficult role of Dulcinea was played by John L. Wooderson with admirable discretion and marked ability, that won for him merited recognition. John Milton was excellent in the role of Armand. Richard L. Lewis and Pauline De Vore were the best in *Gascony*. Frank Tobin as Gustave, Elizabeth Harcourt as Madam Prudence, Lella Shaw as Olympia, Helena McCormick as Nannine, and Crystal Benson as Nichette sustained their roles commendably. Shamus O'Brien, comedy drama, was given a fair presentation by the co. 21-1, also Shenandoah at extra matinee 30 to light business. By special request Miss Stone will present Saturday matinee 28, and the excellent performance of the principals of the co. The stars, in response to many continued requests, were invited into a curtain speech, which in itself was one of their biggest hits. The Four Cohans had fairly good business 25-28 in *Running for Office*. The four principals scored much success, or, rather, three of them, for it is understood that an understudy took the place of George M. Cohan for the first performance. There were several pleasant songs and the chorus and supporting co. worked willingly. Richard Mansfield will be thoroughly enjoyed by a large and appreciative audience. Miss Stone possesses strong histrionic ability and pronounced emotional power. Her Camille was an artistic effort and a finished piece of acting, notably effective in the third act. The difficult role of Dulcinea was played by John L. Wooderson with admirable discretion and marked ability, that won for him merited recognition. 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II.

306. — The Unequal Match, by Tom Taylor; *False Sham*, by Frank Marshall; *Shakespeare's Hamlet*; *W. E. Kemery's An Affair of Honor*; *Alfred Wigan's The Loss of a Wife*, and others. All actors' prompt books, most of which bear Owen Fawcett's autograph, with fragments of playbills, casts, etc., inserted. 15 vols., 4to and smaller, paper, etc. Bought by Shaw, \$1.35.

307. — Shakespeare's Comedy of Errors, prompt book marked for Robson and Crane, by Owen Fawcett; He's Jack Sheppard; J. Kenney's Sweethearts and Wives; The Lost Will, by H. T. Craven; The Spirit of Seventy-six, and others, most of which are actors' prompt books bearing Owen Fawcett's autograph, press notices, casts, cuttings from playbills, etc., inserted. 15 vols., 4to and smaller, paper, etc. Bought by Shaw, \$1.35.

308. — Grand Operatic Concert by Daly's Company, Jan. 2, 1876; Owen Fawcett, Sarah Jewett, etc. in the cast; Chicago Museum Company, Fron-Fron; Fawcett's First Appearance in Baltimore as Solon Shingle; The Big Bonanza, Fawcett as Prof. Cadwallader; Lemons, Fawcett as Major Gooseberry, and others, with Mrs. John Drew, Anna Marple, E. H. Sothern, etc., in the cast. (13 pieces.) Bought on order, \$1.30.

309. — Booth Benefit for the Shakespeare Statue Fund, Winter Garden, N. Y. Tragedy of Julius Caesar, Nov. 27, 1894. Julius Caesar, Caesar, Caius, Ely, Booth as Brutus, John W. Booth as Marc'Antony. The only time the three Booth brothers ever acted together. (Repaid.) Bought on order, \$1.05.

310. — Daly's Theatre, The Circus Girl, Aug. 25, 1897. James Powers, Virginia Earl in the cast; The Tempest, Ada Rohan, Tyrone Power in the cast; Pique, John Drew, Fanny Davenport in cast; The Great Ruby, last Bill of the Play issued by the Daly management, and others. (Some duplicates.) (8 pieces.) Bought by Shaw, 72 cents.

311. — English Theatre, June 6, 1898. Benefit for the Newhaven Building Fund. A Kiss in the Dark, Mrs. Mary Fawcett Urquhart, Mrs. Owen Fawcett, Mr. Owen Fawcett in the cast (with this is an autograph note in Fawcett's writing stating "This bill is a Curiosity, there being three generations of Fawcetts acting"); Lohdell's Opera House, Special Entertainment. Married Life, Mr. and Mrs. Owen Fawcett in the cast, Dancing after the Comedy, Flat Rock, Mich., Aug. 16, 1887. (2 pieces.) Bought on order, 20 cents.

312. — Pinafore, Standard Theatre, first Production in N. Y., Three Wives, Fawcett as Paddy; Defendant, Law, Palmer's Theatre, Oct. 22, 1890; John Bull's Other Half, The Paisley, Wagner's Opera House, Chicago, Museum Co., Fawcett, Emma Marple, Clara Stomell in the cast; Maryland Institute, Benefit of Owen Fawcett, Uncle Tom's Cabin, Fawcett as Gumption Cate, Aug. 2, 1867, and others. (8 pieces.) Bought on order, 48 cents.

313. — English, Covent Garden, Theatre Royal, Birmingham, Theatre, etc., 1792-1837. (14 pieces.) Bought on order, 70 cents.

314. — Eric's Theatre, Washington, April 14, 1887. Performance of Our Mutual Cousin, in which President Lincoln was Assassinated (followed by Walcott Street Theatre, Phila., July 17, 1891, Mr. E. S. Conner's last appearance as Wal-Mart; Garrick Theatre, Phila., Feb. 23, 1903; Stuart Robson's last appearance in Phila., as Dromio, shortly before his death; Green-Room Notice of the Chestnut Street Theatre (Philad.) Stock Co. (a curiosity of its kind); and numerous others, including most celebrated names. (20 pieces.) Bought on order, \$2.50.

315. — Play Bills, Benefit, by Mrs. John Drew, The Rich, Mrs. Drew, Owen Fawcett, Barton Hill, in cast, signed by Fawcett; Testimonials to the Little Church Around the Corner, Feb. 16, 1871; Souvenir Programmes of Union Square Theatre, Led Astray, The Banker's Daughter, and others, with Owen Fawcett, Barton Hill, etc., in cast; Newspaper Clippings, etc. (20 pieces, as a lot.) Bought on order, \$1.10.

316. — Portraits, Junius Brutus Booth as Richard III (stained); Fawcett, the Comedian, by Sir T. Lawrence; Fawcett as Caleb Quotem, with Benefit Ticket, Svo., and crown Svo. (3 pieces.) Bought by Gilliam, 21 cents.

317. — Photograph of Fanny Davenport, with autograph; Mary Anderson on china; Lawrence Barrett as King Lear; Photograph of 100 actors [1864], with autograph of Owen Fawcett; Mr. Fawcett, Jr., as Waw-worm, 1792; Mr. Sothern, Edwin Ford, rest, by Soper, with Playbill, 1897. (10 pieces.) Bought on order, 60 cents.

318. — Edwin Forrest, engraved by Illman Brothers; William Warren, engraved by H. B. McLeish; George Holland, etched by H. B. Hall; Steel plates, Svo. and 4to. (3 pieces.) Bought on order, 15 cents.

319. — English Actors, Fawcett, with Benefit Ticket; Munden, Downton, Elliston in character, Crown Svo. (4 pieces.) Bought on order, 20 cents.

320. — W. J. Florence, with Autograph; Mrs. Florence, Mrs. Siddons, John McCullough, Lawrence Barrett, Lester Wallack as Eliot Gray, Richard Mansfield, Mary Anderson, Marie Almee, Sol Smith, Russell, Joseph K. Emmett, Ben De Bar as Falstaff, Alli, Lithographs, 4to and imp. Svo. (13 pieces.) Bought by Foley, \$1.04.

321. — Old English Actors, Lithograph, Knight (3), Bartolozzi, (3), Harley (3), Elliston, Buckstone, Miss Bartolozzi, and others, all in character, Post Svo. and 16mo. (some closely trimmed). (25 pieces.) Bought on order, 50 cents.

322. — Owen Fawcett as "The Grave Digger," fine Photograph, with Autograph; John McCullough as Virginian, Lithograph; Edwin Booth, fine wood cut; also fine early Lithograph of Edwin Booth, 4to and imp. Svo. (4 pieces.) Bought by Shaw, 72 cents.

323. — Scrap Book, The Stage; Anecdotal, Biographical and Chronological. Collected from Various Sources. By Owen Fawcett, Comedian, Illustr. with about 300 portraits of prominent actors and actresses, mostly woodcuts. 2 vols., Svo., half calf and half roan. Same buyer, \$4.

324. — A square Svo. Book containing Memoirs of the Last Fifty Years, First and Second Papers; Sketch of L. Wallack, by W. J. Florence; Playbill of the L. Wallack Benefit, with Edwin Booth, Lawrence Barrett, Joseph Jefferson, W. J. Florence, etc., in the cast, May 21, 1888; Souvenirs of Lester Wallack, A. M. Palmer, Edwin Booth, Lawrence Barrett, Joseph Jefferson, Frank Mayo, and others. (2 vols.) Notice of Hamlet as a Spectacle, May 2, 1888; and other items of interest. Made by Owen Fawcett. Same buyer, \$2.

325. — Shakespeare, Acting Editions. With numerous engravings, woodcuts, etc. (some colored), of famous actors in character, scenes, fragments of old playbills, etc., inserted. 5 vols., 12 mo., half roan, v. p., v. d., Owen Fawcett's copy. Same buyer, \$6.50.

326. — Songs, My Son Tom [1841]; Paul Pry [1828]; I'm Not Such an Ugly Man [1848]; The Little White Dog [1875]; Jimm's Royal [1871], and others. With Lithograph portraits in character of W. E. Burton, Mr. Liston, A. W. Young, Owen Fawcett, 4to and imp. Svo. (5 pieces.) Bought on order, 56 cents.

327. — Song Books, Arthur Lloyd's, 1868; Lingard's, 1868; Vance's, 1868; Sam Cowell's, 1868, and Howe's Comic Songs, 1869; Howard Paul's, 1869; The Comique, 1869; The Vocal Lyre, 1869; Moncrieff's Comic Songs, All with Owen Fawcett's autograph, 9 vols., Svo. and 16mo., paper (4 without covers). Bought by Jones, \$1.35.

328. — Souvenir Programme, Star Theatre, New York, Oct. 14, 1889, Jos. Jefferson, J. Florence, Mrs. John Drew, Vida Allen in The Rivals. Portraits of Mrs. Drew, Jefferson, and Florence. Printed on satin. Bought on order, \$1.25.

329. — McVicker's Theatre, Chicago, Benefit for the Persecuted Jews in Russia, May 28, 1903. Printed on white and red silk. (2 pieces.) Bought on order, 20 cents.

330. — Souvenir and Benefit Programmes, etc. Actors' Home Benefit, N. Y., 1903, with Biographies and portraits; Last Performance at the Lyceum Theatre, N. Y., Illus., 1902; Boston, Elks' Illus., 1898; Patriotic Concert, Chicago, 1898; Opening Night of Manhattan Theatre, N. Y., 1902, and others. (11 pieces.) Bought by Allen, 65 cents.

331. — Magazine, Funny Stories of the Playhouse, the Play and the Players. Compiled and edited by W. Sante. Bound in rare newspaper cuttings of Quaint Stories of Old-Time Singers; Ed-

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green. The Lantern Dance was very clever, each dancer having electric lights in her hair and costumes of orange shot with red and green. A dainty minuet was danced by the "Vassar people of long ago." The Harem Dance, with the Queen of Sheba as the central figure, was the crowning event. The chairman of the play was Emily Welch, of Brooklyn. The author was Elizabeth Le Fevre, of New Paltz.

The senior theatricals at the College of Liberal Arts and Sciences, New Haven, took place at Potter Hall, New Haven, on May 18, 1903. The play was the

benefit of the Garret Club, a society composed of the elite of Buffalo. Julia Agnes O'Connor, daughter of THE MIRROR'S Buffalo correspondent, who sang the title-role, carried off the honors of the performance. Others seen to excellent advantage were Anna Sherman and Mrs. Laura Dettrick Minchin.

The pupils of the Merrill-Van Laer School, in this city, gave a dramatic and musical entertainment at Carnegie Lyceum on May 23, in aid of the College Settlements Fund. The performance was under the direction of the Misses Mary, a society made up of young ladies of the St. Francis de Sales Society. Those in the cast were Della Verville, Lizzie Grondin, Corinne Simard, Lulu Andet, Sadie Desardins, George Page, Christine Grondin, Emma Rochon, Vina Landine, Leontine Andet, Marion Herbert, Anne Marie Robichaud, Jane Soules, Ezilda Polter, Rose Lachance, Hattie Cloutier, Leonilde Fortier, Lelia Roblone, Andie Thivierge, Ernestine Andet, Marie Lessard, Marie Ferland, G. Gauthier, B. Rancourt.

The Belles of the Regiment, a military musical comedy in two acts by Wood Ballard, a well-known newspaper man, had its initial presentation recently in Lexington, Ky. A good cast, that included Harry Brower, Allen Roles, W. W. Mustaine, Fred Wade, Herbert Cox, Harold Williamson, Claver Sutherland, Herman Schlotz, R. B. Walsh, Mary Hogan, Sarah Wathen, Anne Claybrook, Emily Seelbach, and Marion Nave, helped to launch the piece successfully.

A Japanese opera in three acts, The Jewel Maiden, was presented very successfully by amateurs at Buffalo on May 18, 1903. The performance was under the direction of the Garret Club, a society composed of the elite of Buffalo. Julia Agnes O'Connor, daughter of THE MIRROR'S Buffalo correspondent, who sang the title-role, carried off the honors of the performance. Others seen to excellent advantage were Anna Sherman and Mrs. Laura Dettrick Minchin.

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Managers and agents of traveling companies and corporations are notified that this department closes on Friday to receive publication in the subsequent issue. Dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

WILHELM CRIME (J. M. Ward, mgr.): Chicago, Ill., June 11. ADAMS, MAURICE: San Francisco, Cal., May 30-June 11. ALLEN, MARGAL: Montreal, Can., June 6-11. ALEXANDER, A. MASON (Jos. Termon, mgr.): Toronto, Ont., June 6-11. BINGHAM, AMELIA: Denver, Col., May 30-June 28. BOYD'S FESTIVAL (ALMELY): Ed. Tanner, mgr.): Port Huron, Conn., June 13-18. MERIDEN 20-26. CAGIER, MRS. LESLIE (David Belasco, mgr.): San Francisco, Cal., June 13-July 9. COHANS, THE: FOIE (Fred Nibley, mgr.): Helena, Mont., June 7. Duluth, Minn., 10, West Superior, Wis., 11. Minneapolis, Minn., 12-14. St. Paul 16-18. St. Louis, Mo., 19-indefinite. COLLIER, WILLIAM: New York city April 4-indefinite. DUGAN, LAWRENCE: Pittsburgh, Pa., June 6-11. EAST LYNNE: St. Louis, Mo., May 30-June 11. JAMES BOYS IN MISSOURI (Eastern, Geo. Klimt, prop.; Frank Gazzolo, mgr.): St. Paul, Minn., June 5-11. Minneapolis 12-18. MAIA DOWELL, MELBOURNE (Dave A. Weis, mgr.): San Francisco, Cal., May 1-June 11. McFADDEN'S FLATS (Thos. R. Henry, mgr.): Ashland, Wis., June 7. Sault Ste. Marie, Mich., 11. MANSON, RICHARD: Minneapolis, Minn., June 9-8. NEILL, JAMES (Neill-Moroso): Oakland, Cal., May 9-June 19. ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzolo, mgr.): Pittsburgh, Pa., June 6-11. OUR NEW MINISTER (Miller and Convers, mgrs.): Visalia, Cal., June 7. Fresno 8. San Jose, 9. Oakland, 10-12. Sacramento 13. Marysville 14. Eugene, Ore., May 19-20, 22-23. Seattle, Wash., 19-22. OWEN, WILLIAM: Fort Dodge, Ia., June 8. QUINCY ADAMS SAWYER: St. Louis, Mo., May 8-indefinite. SOTHERN, E. H.: San Jose, Cal., June 7. Fresno 8. Los Angeles 9-11. San Francisco 12-25. THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Ishpeming, Mich., June 8. Gladstone 9. Appleton, Wis., 10. Neenah 11. Oshkosh 12. THE MIDNIGHT FLYER (Ed. Anderson, mgr.): Vassar, Mich., June 7. Midland 8. Evart 9. Cadillac 10. THE PEDDLER: New York city June 6-11. THE SMART SET: Boston, Mass., May 30-June 24. THE VIRGINIAN (Kirke La Shelle, mgr.): Chicago, Ill., May 2-indefinite. THE WORST WOMAN IN LONDON: Atlanta, Ga., June 6-11. UNCLE TOM'S CABIN (Stetson's; Grant Luce, mgr.): Mount Union, Pa., June 7. UNCLE TOM'S CABIN (Wilson and Co., mgrs.): Eastport, La., June 7. UNCLE TOM'S CABIN (Wm. Kibbile, mgr.): Atletta, Ind., June 8. Veedersburg 9. Covington 10. Waynetown 11. Brownsville 13. Danville 14. Martinsville 15. Greensburg 16. North Vernon 17. Batesville 18. Rushville 20. WAS SHE TO BLAME (Jed Carlton, mgr.): Osage City, Kan., June 7. WHERE GIRLS LEAVE HOME: Pittsburgh, Pa., June 6-11.

STOCK COMPANIES.

ALBEE: Providence, R. I., April 18-indefinite. ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., indefinite. ALDEN, EDWIN: Washington, D. C., indefinite. ALFRED (Wm. Davidge, mgr.): Montreal, Can., May 16-indefinite. BAKER THEATRE (George L. Baker, mgr.): Los Angeles, Cal., May 1-June 11. San Francisco 12-18. BALDWIN: Buffalo, N. Y., indefinite. BALDWIN-MELVILLE: Cleveland, O., indefinite. BASTABLE: Syracuse, N. Y., May 16-indefinite. BELLows, WALTER: Denver, Col., indefinite. BLAIR, EUGENIE: Detroit, Mich., May 30-June 11. BLOU THEATRE: Philadelphia, Pa., indefinite. BLOOM, MICHAEL: Wedgewood Nowell, mgr.): Providence, R. I., May 16-indefinite. BULLOCK, STOCK (Charles M. Bullock, mgr.): Springfield, Ill., May 8-indefinite. CASTLE SQUARE: Boston, Mass., indefinite. CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal., indefinite. COOK OPERA HOUSE: Rochester, N. Y., April 18-indefinite. DANCE AND SPECK'S: Philadelphia, Pa., indefinite. DAVIS-BOYLE: Rochester, N. Y., March 14-indefinite. DURBAN: Montreal, Can., May 30-indefinite. ELLIFORD: Salt Lake, U. S., indefinite. ELYSIUM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21-indefinite. EVANS, BRANDON: Newport News, Va., May 9-indefinite. EVERSON, ISABELLE (Jas. T. Malone, mgr.): Providence, R. I., May 23-June 18. FERRIS: Minneapolis, Minn., indefinite. FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15-indefinite. FRAWLEY, DANIEL: Johannesburg, S. A., indefinite. GLASER, VAUGHAN: Cleveland, O., March 14-indefinite. HYPERION THEATRE: New Haven, Conn., May 23-indefinite. IOLA: Iola, Kan., May 23-July 2. KELLER (A. M. Keller, mgr.): Nevada, Mo., May 1-Aug. 5. KENNEDY, JOHN J.: Duluth, Minn., May 23-indefinite. KINGDON-COURTNEY: Albany, N. Y., May 23-June 25. LAKEWOOD (Lewis McCord, mgr.): Skowhegan, Me., May 23-Sept. 3. MAJESTIC: Erie, Pa., indefinite. MILWAUKEE GERMAN THEATRE: Milwaukee, Wis., June 15-indefinite. PATAKAN, Harrison, Pa., indefinite. PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29-indefinite. PLAYERS: Chicago, Ill., indefinite. PROCTOR'S: Albany, N. Y., May 9-indefinite. PROCTOR'S FIFTH AVENUE: New York city-indefinite. PROCTOR'S 125TH STREET: New York city-indefinite. SNAPE MORTIMER: Troy, N. Y., May 23-indefinite. THANHouser: Milwaukee, Wis., July 7-indefinite. TROY, DONNA (Jas. L. Glass, mgr.): New Albany, Ind., May 30-June 11. TUOHY COMEDY: Aurora, Ill., May 29-indefinite. WALLACE: Knoxville, Tenn., May 2-indefinite.

REPERTOIRE COMPANIES

AMERICAN STOCK (Osser Martell, mgr.): Sioux City, Ia., May 30-June 4. AUSLET STOCK (Flagg and Auslet, mgrs.): Natchez, Miss., June 6-12. MERIDEN 20-23. BRECKENRIDGE STOCK: Joplin, Mo., May 22-June 4. FT. SMITH, ARK., 6-18. CUTTER AND WILLIAMS: Mansfield, O., May 9-June 11. DALE, MARIE (W. M. Martin, mgr.): Meridian, Miss., May 29-June 11. Vicksburg 12-26. DILGER-BRADFORD: Bradford, Pa., June 6-11. DYFFRYN, ETHEL: Bradford, Can., indefinite. EMPIRE THEATRE: Columbus, O., May 30-indefinite. EMPIRE THEATRE: Mount Clemens, Mich., May 30-June 11. EVANS, BRANDON, STOCK (Harry Rennels, mgr.): Newport News, Va., May 23-indefinite. FISKE-STOCK (Fiske and Stock, mgrs.): Halifax, N. S., June 6-18. SYDNEY, S. C., July 1-23. FLEMING, MAMIE: Philadelphia, Pa., May 30-June 24. FRANKLIN STOCK (B. F. Simpson, mgr.): Paris, Tex., June 5-18. FRENCH, IRVING: Red Oak, Ia., June 6-8. VILLISCA, 9-11. GARDNER-VINCENT: Point Pleasant, N. J., May 31-indefinite. GROSS-LYALL: Paducah, Ky., May 30-June 11. HALL, DON C.: Sacramento, Cal., June 6-11. Marysville 13-18. Red Bluff 20-25. HENDERSON: Coldwater, Mich., June 6-11. HUNTER STOCK: Conway, Mich., June 6-11. KARROLL, DOT (V. C. Welsh, mgr.): Providence, R. I., May 9-July 9. MARKS BROTHERS (R. W. Marks, mgr.): Christies, Lake, Can., April 25-indefinite. MARKS STOCK (Tom Marks, mgr.): Midland, Can., June 6-11. MASON, LILLIAN: Kingman, Kan., June 6-11. Pratt 13-18. STAFFORD 20-25. MAYNARD DRAMATIC (Maynard Brothers, mgrs.): Bath Creek, Mich., June 6-11. Benton Harbor 13-14. MILLER-BRYAN (F. F. Miller, mgr.): Baton Rouge, La., indefinite. MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va., indefinite. NATIONAL STOCK (Chas. R. School, mgr.): Fort Edward, N. Y., June 6-11. NATIONAL STOCK: Greenville, S. C., June 5-20. NORTH BROTHERS' COMEDIANS: Sioux City, Ia., June 6-11. Fairmont, Minn., 16-18. PAYTON SISTERS COMEDY: Jackson, Tenn., June 6-18. POWELL-PORTELLO (Halton Powell, mgr.): Aberdeen, S. D., June 6-11. New Rockford, N. D., 13, 14. Minnewaukon 15, 16. Leeds 17, 18. Bottineau 20-23.

RECEIVED too late for classification.

A BUSINESS MAN: Chicago, Ill., June 6-indefinite. A GIRL FROM DIXIE: St. Louis, Mo., indefinite. A RABBIT'S FOOT: Rockmount, N. C., June 8. Washington 9, Tarboro 10, Greenville 11, Kinston 13. Newbern 14. Wilmington 15. Goldsboro 16. Raleigh 17. Durham 18. ALICE STOCK: Pawtucket, R. I., indefinite. CENTRAL OPERA: Midland Beach, indefinite. DELTA CITY (E. Mortimer Shuter, mgr.): Shebrooke, Can., indefinite. FAWCETT, GEORGE, STOCK: Minneapolis, Minn., indefinite. LYCEUM STOCK: Rochester, N. Y., May 30-indefinite. MINNELLI BROTHERS' CIRCUS: Niles, O., June 6-12. NORTH BROTHERS' COMEDIANS: Texarkana, Tex., June 6-18. PAULINE (Hypnotist; Chas. Hine, mgr.): Kingston, Can., June 6-11. PAINTER, BILL'S WILD WEST: North Adams, Mass., June 14. STUDIO CLUB QUARTETTE: Coney Island-indefinite. THE MAID AND THE MUMMY: Chicago, Ill., indefinite. THE ROAD TO RUIN: Baltimore, Md., June 6-11. THE TENDERFOOT: Chicago, Ill., indefinite.

POINTER STOCK: Oldtown, Me., June 6-8. RENTFROW'S PATHFINDERS: Calais, Me., May 30-June 11. RHINE-WILLARD STOCK: Lancaster, Pa., June 6-11. ROBERT KATHERINE, STOCK: Gardner, Mass., June 6-12. FISHER, 13-18. Oldtown, Me., 20-25. RODNEY: Stevens Point, Wis., June 6-8. Merrill 9-11. Oshkosh 12-19. SANFORD'S, WALTER, PLAYERS: Wellington, N. Z., May 16-June 18. Sydney, Australia, 27-Dec. 10. VAN DYKE AND EATON (F. Mack, mgr.): Ft. Wayne, Ind., June 6-20. VERNON STOCK (Benj. B. Vernon, mgr.): Asbury Park, N. J., June 6-July 30. WILLIS STOCK: Winnipeg, Can., May 30-indefinite. WINNINGER'S BROTHERS' OWN (Frank Winninger, mgr.): Kenosha, Wis., June 6-12.

OPERA AND EXTRAVAGANZA.

ABORN OPERA: Washington, D. C., May 9-indefinite. A COUNTRY GIRL: St. Louis, Mo., June 6-11. A TITTLE OF EVERYTHING: New York city June 6-indefinite. BOOM'S OPERA (A. Mayer, mgr.): Milford, Mass., June 13-18. Putnam, Conn., 20-25. HERALD SQUARE OPERA (Frank T. Kintzing): New Castle, Pa., June 6-12. HOPPER DE WOLF: New York city April 18-indefinite. LYRIC OPERA (Harry Leaville, mgr.): Pine Bluff, Ark., June 5-11. Greenville, Miss., 12-15. JACKSON 16-17. Natchez 20-25. ROGERS BROTHERS: St. Paul, Minn., June 5-8. MINNEAPOLIS RICHARD: Minneapolis, Minn., June 9-8. ST. PAUL 9-11. THE BOSTONIANS: Boston, Mass., May 30-indefinite. THE ISLE OF SPICE: Boston, Mass., May 9-indefinite. THE PRINCE OF PILSEN: London, Eng., May 14-indefinite. THE ROYAL CHIEF: Chicago, Ill., indefinite. THE SHO-GUN (Henry W. Savage, mgr.): Chicago, Ill., April 4-indefinite. THE SHOW GIRL: Cleveland, O., June 6-indefinite. THE SOUTHERNERS: New York city May 23-indefinite. THE WIZARD OF OZ: Chicago, Ill., May 23-June 18. THE YANKEE CONSUL (Henry W. Savage's): New York city Feb. 22-indefinite. TIVOLI: San Francisco, Cal., indefinite. WILBUR OPERA (W. H. Fullwood, mgr.): Springfield, Mass., May 23-indefinite. WILSON, FRANCIS: Montreal, Can., June 2-8. WOODLAND: Boston, Mass., April 25-indefinite.

MINSTRELS.

BRYANT AND SAVILLE'S: Reading, Pa., June 6-11, Pottsville 13-18. CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Granby, Can., June 8. Magog 9. Greenville, Me., 13. Gulgford 14. Dover 15. Oldtown 16. Patten 17. Ashland 18. KERNAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Milwaukee, Wis., June 5-11. Kenosha 12. South Bend, Ind., 13-18. Chicago, Ill., 19-25. MICHIGAN AND PEARLS: Waterbury, Conn., June 6-11. RICHARD AND PRINGLE'S: Deadwood, S. D., June 7. Lead City 8. Hill City 9. Custer 10. Edgemont 11. VOGEL'S (Jno. W. Vogel, mgr.): St. Louis, Mo., May 22-indefinite.

VARIETY.

BLUE RIBBONS: Milwaukee, Wis., June 5-11. BOHEMIANS: New York city June 6-12. BOOM'S PANTOMIME (H. Carlton, mgr.): Athol, Mass., June 13-18. South Hanson 20-25. LONDON GAETY GIRLS (Cliff W. Grant, mgr.): Montreal, Can., May 30-July 2. MANHATTAN VAUDEVILLE (Boon's): Milford, Mass., June 6-13. Meriden, Conn., 13-18. Middletown 20-25. MURKIN MAKERS: Canton, O., June 7. Westerville 8. Scobeyville 9, 10. Allegheny, Pa., 11-25. MONROE'S ENTERTAINERS: Grantsville, W. Va., June 6-11. RIALTO (S. Bennett, mgr.): Meriden, Conn., June 6-11, New Britain 13-18. Athol, Mass., 20-27. TIGER LILLIES: Brooklyn, N. Y., May 30-June 11. TRIMBLE'S FROLIQUES: Navasota, Tex., June 7. WACO 8. Temple 9, 10. Hillside 13, 14. Corsicana 15, 16. Tyler 17, 18. Ft. Worth 20, 21. THROATERS: St. Paul, Minn., June 5-11. WINE WOMAN AND SONG: New York city June 6-12.

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MUSIC PUBLISHERS.

The Chas. K. Harris Herald
Devoted to the Interests of Songs and Singers.Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York

VOL. I. NEW YORK, JUNE 11, 1904. No. 1

FRESH, NEWSY NEWS.

Fred Rose is meeting with great success singing "Good-by, My Lady Love" at Proctor's Fifth Avenue. The whole audience joins in singing the chorus.

George Evans created a sensation at the White Hills benefit singing his new waltz song, successor to "In the Good Old Summer Time," entitled "Keep Away From Rose."

"Just a Gleam of Heaven in Her Eyes" is being featured by Pauline Hall.

"The Sweetest Flower That Grows in Tennessee" will be featured over the Proctor Circuit by Miss Charlotte Ravencroft, who is the possessor of a beautiful soprano voice. She also introduces Mr. Chas. K. Harris' new song, entitled "Just a Gleam of Heaven in Her Eyes."

Will Holt Wakefield, the famous Southern ballad singer, is featuring all the Chas. K. Harris songs.

In answering these advertisements please mention THE MIRROR.

DOWN IN MUSIC ROW.

"In the Heart of a Rose" is the title of a clever high-class ballad by Richmond F. Hoyt, published by William H. Anstead, of 48 West Twenty-eighth Street. Mr. Anstead considers "In the Heart of a Rose" the best flower song in years, and predicts a great future for it.

Harry Mayo sang Breen and Geary's "Your Dad Gave His Life for His Country," and "The Man With the Ladder and the Hose," at Corse Payton's Newark Theatre last week. Harry Breen is responsible for the statement that Mr. Mayo responded to 4,087 encores at one performance, or, in other words, four individual encores for every person in the house.

Spencer Kelly is meeting with phenomenal success singing the new march song entitled "The Girl Who Has Won My Heart," published by William H. Anstead. Mr. Kelly responded to many encores at Proctor's Newark Theatre last week, and is repeating his success at the Fifth Avenue Theatre this week.

Breen and Geary, not content with two march song successes, have just written a new war song, which promises to equal the success of "Your Dad Gave His Life for His Country." Only a select few have had the privilege of hearing it, but all are unanimous in the verdict that it is great. This song will be issued soon.

Clarice Vance states that "Sealin's Believin'" is one of the best coon songs on the market. She is using it with continued success, and it never fails to win merited encores. "Sealin's Believin'" is published by William H. Anstead.

Willis Woodward claims to be the first one to successfully cable a song to London, which is verified by the press as follows: "An eye-opener was sprung on the publishers of popular songs yesterday by Willis Woodward. When the matter went the rounds of the song trade that he had actually cabled the entire new Irish song, 'Mollecan,' words and music, to Josephine Sabel, in London, the trade gasped in surprise. What might not be done now?" It was only a matter of time that publishers of hits, "When the opportunity was presented in a letter, which had been delayed in transmission from London, to place the song, 'Mollecan,' as a feature in an especially attractive manner, Mr. Woodward sent for J. Louis MacEvoy, and astonished him by saying, 'I am going to cable your song, 'Mollecan,' to Sabel in London. Hurry! No time to lose. Come with me to the cable office.' They went. Arrangements were made with the branch house in London at the time set for the cable. While Mr. MacEvoy and Woodward were at the operator's elbow here, and a musician at the operator's elbow in London, the first song words and music, ever sent under the waters of the Atlantic Ocean were satisfactorily sent and received. 'Mollecan' is now being sung in London and Paris. It is just out here."

The announcement of a new march from the pen of George Rosey is at all times hailed with delight by every orchestra and band leader of importance, as they know him through his tuneful "Honeymoon," "Handclean," "Scorcher," and "Pet of the Army," "miracles," his "Espanita," "Lady Love," and "La Spagna," waltzes, and his "Oriental Echoes" and "Rainbow Dance," all of which have brought him international fame and were the means of placing his name among the foremost march composers. Rosey's latest, "Fall in Line," possesses the spirited first part that all onlookers will be a success; contains an entrancing trio and a drum solo. It will be a long time before it will be heard at every concert, dance and parade this summer, and it will be taken up as a campaign march in the fall. The Columbia Phonograph Company were among the first to recognize the merit and beauty of this composition, and have set their stamp of approval thereon by at once listing it among their novelties.

Ormsby A. Court and Walter H. Lewis are responsible for a clever march song entitled "Teddy," published by M. Witmark and Sons. They have also placed with their publishers a dainty ballad entitled "Molly O'Hare," which is destined to become popular.

Raymon Moore has placed his latest composition, "Dear Lenore," with William H. Anstead, and it will be ready for the profession this week. Mr. Anstead states that this song is a second "Sweet Marie" and is an assured success.

Willis Woodward has just published a clever song by Raymon Moore, entitled "Don't Win Her Heart to Break It." This song is deserving of success as the story is well told and the music exceptionally pretty.

Charles F. Ernst, publisher of the new story ballad, "I Long to See Them All Again," writes that he is more than pleased with the outlook of this song. Many prominent singers are successfully using it, and the advance orders are coming in rapidly. The first edition came out June 1.

Leon and Bertie Allen have just finished a successful season in vaudeville. Next season they will be with "Reindeer Jolly Pathfinders." They will sing "They All Spoke Well of You," using life-like slides, made by DeWitt C. Wheeler.

The following is the opinion of a dramatic critic after hearing William H. Smith, tenor, at Proctor's Theatre. "William H. Smith is one of the few tenors in the variety business who can really sing. His voice is sweet and very clear, particularly in the upper register. His phrasology is good and his enunciation excellent." Mr. Smith is receiving much praise for his clever rendition of "Just a Picture of You," a high class ballad by Al. Trahern and Lee Green Smith.

Eugene Ellsworth, of Ellsworth and Burt, presented his clever sketch at Springfield, O., last week. It is stated that his latest ballad, "For Many Years," is as popular in the West as it is in the Eastern cities.

The Metropolis Dancing Academy Orchestra, under the direction of Albert E. Farnell, have frequent requests for "Dreamland," "Winsome Winnie," "Moon Waltzes," "Gondolier," "Mary Ann" and "Moonlight on the Mississippi." Mr. Farnell has been also engaged with the Metropolis Academy for three years, cabled with the Metropolis.

"Ma Lady Moon," published by Edwin S. Brill, is still successfully used by Holty Foyt Co., Havercamp, Minstrels, Cushman, Holcombe and Webb, Harry Wise, Reidy and Currier, Inez Meusker, Howard Sisters, in Old Kentucky, and many others.

As a real summer song "Sadie Green," the rollicking waltz song, is winning popular favor.

"Polly Prim," the latest march success by S. R. Henry, is growing more popular than ever. In St. Louis, it was recently a request number with Henry Louis, Benjamin orchestra leader at the Olympic Theatre, of that city.

A song feature with Ted E. Faust's Minstrels is Dan J. Sullivan's "You're as Welcome as the Flowers in May," as sung by J. Patti.

Charlie Arth, leader of the orchestra of the National Theatre, Washington, D. C., frequently entertains his audiences with excerpts from "Koven's Red Feather."

Frederick V. Bowers of Horwitz and Bowers, continues successfully on his tour and is winning new laurels, singing his own latest compositions. "The

MUSIC PUBLISHERS.

NOTE.

To Managers and Musical Directors.

For the past six months we have had our entire staff of writers at work for you. It has been our endeavor to produce such material as will aid you in making your next season productions better, if possible, than your previous ones. Hundreds of songs have been written, hundreds have been destroyed, yet, from out of the many, we have selected a goodly number, which we feel confident will appeal to you, as well as your audience.

The Messenger Boy Trio is taking from three to five encores at every performance with "Just a Gleam of Heaven in Her Eyes" and "Good-by, My Lady Love."

The Gotham Comedy Four are meeting with great success with "Just a Gleam of Heaven in Her Eyes" and "The Sweetest Flower That Grows in Tennessee."

The "Ladies' Home Journal" of Philadelphia, which has been advertising extensively for the last few months in an endeavor to obtain a song suitable for publication in the magazine, has had submitted over 3,000 manuscripts, all of which were carefully examined and the selection made on Tuesday last. The song selected is entitled "On the Sands at Night," and was composed and submitted by the well-known composer and publisher, Chas. K. Harris.

In answering these advertisements please mention THE MIRROR.

Story of the Watermelon," "Daisy" and "Independence Day."

A coon song which is winning encores, and is whistled as soon as heard is called "Don't Come Back and Hang Around Ma Do." It is featured by Ernest Hogan.

"The Heroes that Wear the Blue," published by Edwin S. Brill, is being sung by The Silvers, Allan May, George R. Schuler, Harry Wise, Bennett and Young, Auriel Dugwell, Spenser Kelly, Talbot and Rogers, Mozart Comedy Four, and other prominent singers.

Two two-steps which won encores at the ball of the Kismet Council, Royal Arcanum, were S. R. Henry's "Colored Major" and George Rosey's "Sultan's Dream," William Feilheimer, the popular leader, waved the baton.

"My Own Sweet Southern Honey" is a dark ballad which is getting repeated encores wherever sung by the Comedy Quartette. It is published by Peerless Publishing Company.

"Lots of Things You Never Learn at School" is still featured in the Wizard of Oz, and the number of singers using it is rapidly increasing.

Blonde Bell is scoring in Toronto with O'Dea and Adams' Southern love song, "The Sweetest Girl in Dixie," as are also Emerson and Lynch, who are featuring it in the Northwest.

McLane Sisters, Frank Fogarty, Francklyn Wallace, Billy Helms, and Nan Hewin are using with success some of the songs from the F. B. Hayland Publishing Company's catalogue—"Blue Bell," "I've Got a Feeling for You," "Beansy," "17th of March," and "Kitty Lowery."

A few of the people who are featuring the Summer waltz song, "Follow the Merry Crowd," are Warren and Blanchard, Annie Revere and her Picks, Libbie-Blonde, Anna Caldwell, Lillian Stern, Clifford and Harvey, James and Lucia Cooper, Bryant and Sallie, Mildred Hansen, and Zoe Matthews.

Leo Stevens, stage-manager and producer at Inmann's Coney Island, has placed the following numbers and reports that he never had better ones than "Forget-Me-Not," "Oysters and Clams," "Tallasse-Tessie," and the two new songs by Madden and Morse. "Please Come and Play in My Yard" and "Big Chickapoo Chlef."

Kelly and Kent are featuring Shapiro, Remick and Company's success, "Stella," as are also the Troubadour Four, Edwards and Rooney, and Orth and Fern.

The Austin Sisters and Rhoda Bernard are at the Casino, Fort George, this week and are featuring "Blue Bell," "I've Got a Feeling for You," "Beansy," "Forget-Me-Not," "Big Chickapoo Chlef," and "Kitty Lowery."

Park Hunter and Vess Ossman and the Beardsley Sisters are featuring Shapiro, Remick and Company's "The Gondolier," Frank Fogarty, Rita Redmond, and Kathryn Milley are also using this number.

Adelaide and George Paxton will shortly present a new sketch in vaudeville by Jack Driscane, and will introduce some of his new songs, "Beansy," "Kitty Lowery," and the new one by Theodore Morse and Ed Madden, "Please Come and Play in My Yard."

The following prominent performers are singing "The Sweetest Flower That Grows in Tennessee"; Al. Blanchard, Vauvette Sisters, Robbins and Treneman, Two Roses, Gotham Comedy Four, Charlotte Ravencroft, Agnes Bayliss, Mooney and Holbin, and George Evans.

"Sunday Morning, When the Church Bells Ring," is being sung by Ned Wayburn's Minstrel Misses, Ford Brothers, Carroll Johnson, and many other well-known artists.

"Keep Away from Rosie" is said to be more on the Harrigan and Hart style of song than anything that has appeared in years.

At a meeting of the Ladies' Home Society at the World's Fair, St. Louis, last week, "The Sweetest Flower That Grows in Tennessee" was voted the prettiest and cleanest song of the season.

Ren Shelds has been making a big hit singing his own composition, "Tell Me You Love Me, Barney," and Evans and Shields' great success, "Keep Away from Rosie." He made such a hit at the Travelers' Club last week that he has been re-engaged to sing the same songs at their next function.

ENGAGEMENTS.

Maybelle Leach, to play her original part in Ernest Lawton's "Tobie Hoxie" company.

Claus Bogerly, for the Summer season with the Edwin Anstead Stock company, at the Columbia Theatre, Washington, D. C.

Helene Releka has been engaged by the Osman-Hoyt Stock company for next season, and will be featured in repertoire.

Hamilton L. Brooks has signed with the Harris-Parkinson Stock company for characters, making his second season with the company.

Felix Fantas has signed for one of the Bennett-Moulton companies for next season.

Will J. Kennedy, as principal comedian with the Fenberg Stock company, making his second season.

Harry R. Vickers, re-engaged for advance work ahead of the Fenberg Stock company.

Irving Brooks closed a season of forty weeks with Weber and Fields' Holty Toity company, and was immediately engaged for the Thanhouser Stock, Milwaukee, for the Summer.

James A. Nesbitt has joined the Electric Park Stock company at Leavenworth, Kan., for the summer as character comedian.

Carrie Lamont, Carolyne MacLean, and Eugene Shakespeare, closed with the Hello, Bill company at Pittsburgh May 7 and opened with the Majestic Theatre Stock company at Erie, Pa., May 16, in The Charity Ball.

Gus and Rena Vaughan have been engaged for next season to appear in Princess Chic.

E. H. Birch, by Samuel Lewis, for Mary Emerson, in His Majesty and the Maid.

Claude Soares, who played last season, Macduff in Macbeth with John Griffith, is engaged to play Chevalier de Vaudrey in The Two Orphans at the Columbus (Stock) Theatre, Chicago.

Wright Lorimer has re-engaged Frank Eldredge as business manager for his production of The Shepherd King the coming season. Mr. Eldredge has managed such stars as Lewis Morrison, Archie Boyd, Effie Ellister, and Elizabeth Kennedy.

Wallace Brownlow, for the baritone role in the new opera by Stange and Edwards, in which Madame Schumann-Helck is to star next season.

Carol Arden, as leading woman of the Berger Stock Company, Washington, D. C., for the Summer; also to play Bonita in Arizona next season.

Frederick V. Bowers of Horwitz and Bowers, continues successfully on his tour and is winning new laurels, singing his own latest compositions. "The

MUSIC PUBLISHERS.

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The American Kings of Melody

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This Week, Keith's Theatre, Phila., Pa.

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I LONG TO SEE THEM ALL AGAIN

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Are singing the successful story ballad

THEY ALL SPOKE WELL OF YOU.



[ESTABLISHED JAN. 4, 1879.]

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EDITOR.

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Members of the profession may subscribe
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July and August upon the following special
terms: One month, 45 cents; two months, 85
cents; three months, \$1, payable in advance.
Addresses changed as often as desired.

THE METHODIST BAN.

So much had been said as to the contest that would be waged at the General Conference of the Methodist Church in Los Angeles against the ban of the powers of that sect against amusements that an unusual interest was awakened in the outcome of the controversy. In several of the minor Conferences held from time to time the spirit of revolt against the law of the Church in this matter was active, and although no one familiar with the general policy of the bishops of the Church and the power that rested in its traditions could have expected that the ban would be removed, it was to be seen that there was a strong modern impulse even among the clergy for at least a modification of the ruling on amusements, if not for the repeal of the law that in effect declared that no consistent member of the Church could attend the theatre, or dance, or participate in certain games that are considered harmless by persons not members of the Methodist communion.

If one should go back a few generations to the verbiage of the "Discipline" of this Church, as it was formerly maintained, one would see, while the ban on amusements has not been actually removed, that there has been a notable concession to the modern spirit as to personal freedom in these matters. The committee that had the matter in charge declined "to recommend the striking out" of certain specified amusements from the "Discipline," as had been moved by the more liberal minded in the Church, but it recommended the insertion of a new and additional paragraph in which the position of the Church toward certain amusements was explained philosophically, rather than arbitrarily, and "all our people" were "affectionately admonished" to "make their amusements the subjects of careful thought and frequent prayer, to study the

subject of amusements in the light of their tendencies, and to be scrupulously careful in this matter to set no injurious example." And instead of narrowly and absolutely decreeing a certain line of conduct, the committee deemed it a bounden duty "to summon the whole Church to apply a thoughtful and instructive conscience to amusements, and not to leave them to accident or passion."

If this be not a very apparent advance of the Methodist body along lines sympathetic with opposition on the part of a considerable number of its clergy and laity to its traditional narrowness in lawmaking as to amusements, then what can it be?

There was a time when no member of any church could attend the theatre without loss of the countenance of his fellow church members, and for a Methodist to go to the play in older times was considered a sin that nothing less than expulsion from church membership would suffice to rebuke and punish. All of the sterner decrees against playgoing, however, belonged to a time when persons let their church fathers order their lives wholly, and blue laws were in force. This is not a day of blue laws, and people on the whole appear to be better and happier than ever before in consequence. And persons of all churches go to the theatre now and then, while the respected members of many sects are habitual playgoers, and even they do not seem to be any the worse for a sane love for the drama.

A BROOKLYN SUGGESTION.

THE Brooklyn Eagle, discussing the work of the Brooklyn Institute in furnishing to thousands in that city knowledge and enjoyment of "the treasures of almost every field of art and science," and noting its recent enterprise in engaging the GREET company for outdoor performances, asks why the same institution should not furnish a real theatre for the education and pleasure of its great public.

The dramatic performances given under the auspices of the Institute, according to the Eagle, were witnessed by "such audiences as the regular theatres seldom see," as they were made up of persons "who give the regular theatre a wide berth." The Eagle not only hopes, but presumes, "that the Brooklyn Institute will extend its experiments with the drama by securing for Brooklyn the performance of plays of high artistic value." And it continues:

The commercial theatre being avowedly conducted for the great mob which makes runs of two and three seasons possible, there ought to be a place where the intelligent minority, as represented in the Institute's audience, can see acted such plays as are likely to appeal to it. That idea is behind the growing project for a national art theatre. The society which is fostering that movement is now trying to collect such a nucleus of followers as the Institute has already in its subscribers. What it will take that society ten or a dozen years to bring about in Manhattan, the Brooklyn Institute might do here in three, if it chose. Of course, the Institute cannot build a theatre to be exclusively the home of the drama. But until this Winter it had the old Academy of Music and in a year or two it may have the new Academy. When that building is available the Institute should continue to give occasionally classic plays which would not come to Brooklyn otherwise.

The Eagle suggests that particularly at this season of the year, when many fine actors are out of work, performances could be organized by the Institute with assurances of audiences that the Institute itself could supply. With such a beginning unusual results might be expected on the completion of the new Academy, subscriptions to which would be greatly stimulated by the prospect that one of the objects of the Institute and one of the purposes of the new theatre would be adequate productions of the serious drama. The Eagle notes that the Institute satisfies its clients with BEETHOVEN and STRAUSS, and asks why it should not do as much for them as to SHAKESPEARE and IBSEN. This great Brooklyn institution has shown a broadening view by its recent experiments with the drama, and it would be an inspiration to the literary and art societies of other cities to like effort, as well as delighting to its thousands of students, if it should act on the advice of the Eagle, which itself is a Brooklyn institution that leads as well as reflects local opinion and enterprise. There cannot be too many efforts made with the classic and serious drama, for the representation of such drama in all dignified circumstances is necessary to keep alive its traditions and to counterbalance the effects on the public of the flood of frivolous things to which the stage is now so commonly given.

PERDICARIS ONCE AN ACTOR.

It is not generally known that Ian Perdicaris, the prisoner of Raisuli, the bandit of Morocco, who is held for a large ransom, was an actor here twenty-five years ago. He then claimed to be an American of Greek descent, a linguist, an artist, a dramatist and traveler, a man with no vocation, but with many avocations—in other words, a dilettante, or a man of ability, but of no earnestness of purpose. In October, 1879, he

was the Ghost to Daniel Bandmann's Hamlet at the Standard (now the Manhattan) Theatre. It was not a praised Ghost.

On Nov. 10, 1879, Mr. Perdicaris began a season of two weeks at the Fifth Avenue Theatre. On that date his drama, called *The Picture*, was produced under the management of Maurice Grau. In it was introduced his big painting. That was within a few months of twenty-five years ago, and this was the cast: Rudolph, Joseph Wheelock; Mauritz, Harry Woodruff; Ludwig, Philip Beck; Franz, J. R. Anderson; Carl, Donald Robertson; Heitzke, Leonard S. Outram; Jaller, Mr. Pardy; Count Wittenstein; Peter Schwindler, Lawrence Denham; Grand Duke, Charles Lovedy; Von Bieson; Baroness, Mrs. E. M. Post; Netta, Charlotte Adams; Elsa, Annie Mitchell; Page, Miss Laurence; Caterina, Marie Prescott; Irma, Nard Almayne. On the same night, in the same theatre, by the same author, in collaboration with Townsend Percy, La Societe, a satirical sketch, in one act, was produced with this cast: Sara Bernhardt, Nard Almayne; Sergeant Major, Harry Colton; Lord Fitz Maurice, Cyril Bowen; De Luneville, Donald Robertson; Prince Bellagio, J. R. Anderson; Rotomago, Laurence Denham; Madame Louise, Madame Sontag; George Clairin, Philip Beck. The Picture was damned by the critics and public. La Societe was as freely handled by the critics. It was the aim of the author to ridicule Sara Bernhardt, and it was called a libel. Miss Almayne was considered weak and amateurish, though with a pleasing personality. The Picture was exhibited in the last act of the play of that title. It was a wild affair. The season of two weeks closed with Self Conquest, Nov. 22.

Nard Almayne was the daughter of Mr. Perdicaris' wife, and he was ambitious to make a star of her. He secured a play by Bartley Campbell called *Fate*. It was a failure. Nelson Decker married Miss Almayne when the play was in its second week on the road, and the company was disbanded. A son was born to Mr. and Mrs. Decker, and that son is now supposed to be the young man Varley, kidnapped with Mr. Perdicaris. The records do not say anything more of Nard Almayne (Mrs. Decker). Nelson Decker died some years ago in the Forest Home.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

L. C., New Hampshire: Address *Musical Courier*, St. James Building, Broadway and Twenty-sixth street, N. Y.

ANDREW HART, Janesville, Wis.: George J. Appleton has been N. C. Goodwin's manager for years.

G. B.: 1. Maude Adams' mother's stage name is Annie Adams. 2. She was not in *The Pretty Sister of José* at its production in the Empire Theatre, N. Y., Nov. 10, 1903.

F. A. K., New York: You can find such an actress by calling at the engagement agency of the Actors' Society, or at any regular engagement agency.

A CONSTANT READER, Chicago: 1. A letter addressed to Robert Bruce Mantell and the actress of whom you speak will be advertised if you forward them care of THE MIRROR.

F. HARTMAN, Chicago: 1. You can get those copies of THE MIRROR by sending to this office for them. 2. Your query as to whether or not Eleanor Robson, Anna Loughlin and May De Souza are married, is not pertinent. 3. You can get programmes of the three plays you mention in the theatres.

M. R.: 1. If you can afford it, place your little girl in the school of acting you mention, as it is a good one. 2. If you cannot afford it, and the little one has talent, take her to some good manager's office. 3. In the Fall or about the last of August, as managers are off on their vacations now, and schools of acting are closed during the Summer.

B. C. A.: 1. To place your song before the public, sell it to a music publisher. 2. The device to have it accepted is to make it a good song. 3. You may sell it outright or on royalty. 4. About three cents on each copy sold is the royalty. When you sell outright, you may receive from \$5 to \$1,000. 5. You will never know; you must trust the publisher. 6. See THE MIRROR's advertising columns, and take your choice—and chances.

F. M. S., Burlington: As you have no sort of experience for the stage and only a desire for it, it will be almost impossible for you to obtain any position on it, as there are thousands of young men with some experience looking for engagements. Not that there are too many actors, but that there are too many who think themselves actors, who should be in or looking for other vocations. The desire to be an actor, a poet or a genius does not mean that the one who desires is fitted to be one or the other. If it did, where would be our plumbers, butchers, ferrymen, deckhands and motormen? 2. If you mean to be an actor, nothing but illness or death can prevent you from getting on the stage. The one who really has it in him overcomes all obstacles cannot overcome him.

K. T., St. Louis: 1. The addresses of agents can be found in THE MIRROR. For obvious reasons, THE MIRROR cannot recommend the best. You can get in their books by calling on, or writing to, them, stating your qualifications and experience, in the shortest of short meter, as long, explanatory letters are seldom read by them. 2. The same advice holds good as to managers of stock companies. 3. The seasons of stock companies last as long as business is good—regular stock companies, eight months; Summer stock, from May to September. 4. See THE MIRROR's Stock Companies' column weekly. 5. Salaries in stock companies run from \$20 to \$150 a week. Actors playing small parts receive from \$20 to \$30; leading men and women, \$150 or over; actors in important parts, \$40 to \$60, or \$75 a week. 6. In costume plays, the manager furnishes the costumes; in modern plays, the actor. 7. Engagements are often made one, two, and even six months before the opening. 8. Long and reliable "shops" cannot be guaranteed for obvious reasons. 9. A foreign actor of Shakespearean and poetic parts stands as good a chance of an engagement in this country as an American. Convince an agent, a manager or star, that you can act, and are reliable, and your nationality will clinch no figure—you will be engaged.

LETTERS TO THE EDITOR.

From the Spirit World?

BOSTON, MASS., May 29, 1904, 10:30 P. M.

To the Editor of THE DRAMATIC MIRROR:

Sir: I have had such a remarkable experience to-night that I must write it to you as a matter of record while it is still fresh in my mind.

Having heard that the Rev. F. A. Wiggin, pastor of the Spiritual Temple would close his lectures in Potter Hall to-night until September 1 at

It having been stated that Mr. Wiggin is controlled by the spirit of the late John McCullough, the tragedian whom I knew, I obtained a piece of blue paper, the color and uncommon shade of color, not easily matched or duplicated, and with purple ink wrote these words upon it: "John McCullough, do you remember this?" "Does no one speak? I am defendant here."

After Mr. Wiggin had given quite a number of remarkable messages to the writers of letters placed on the table, he stopped for a moment and after shuddering said:

I wish to say that I, the spirit of John McCullough, the actor, wrote this medium and that same person in this audience has written some words upon it." John McCullough, do you remember this?" "Does no one speak? I am defendant here."

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asks about I spoke for years before Appius Claudius, in the Forum scene of the fourth act of *Virginia*, after my return from battle, and they are:

"Does no one speak? I am defendant here."

The paper containing them is now upon that table and I have not touched it."

I replied that this was all correct. He then addressed me and said:

"And you have been in that same play?"

"Yes, but not with you, John, with another," and he answered or rather affirmed my statement by saying, "Yes, I know that." All of which is the truth, I having appeared with him in *Coriolanus*, *Jack Cade*, and *The Gladiator*, but never in *Virginia*, appearing afterward as Appius Claudius when another man did *Virginia* when John had passed away.

The scene then preceded, letters being answered for one person or more of persons, Mr. Wiggin being consulted all the while, as from the first, with a black silk handkerchief.

When I heard him remark that the seance would soon close I said:

"John, may I ask you a question?" he replying in the affirmative, I asked, "If he had met Edwin Forrest in the spirit world?" The answer was "Officer," then asked if Forrest was now happy.

"Officer," he replied, "I have no idea, but Forrest better than he did in earth life, and that he knew that Forrest's surrounding conditions made him, while on the earth plane, unhappy, but that now he was with people who understood him and that he was contented."

He concluded his conversation with me by remarking that "there were but few tragedians on the stage owing to the strange ideas of the managers who were wrong about it all, and that he would talk with me again."

Small close this account by remarking that instead of putting the piece of blue paper upon which I had written the words already mentioned into the large basket at the door on entering the hall I kept it concealed in my inside coat pocket until the small box for collecting coins was passed in front of me. I placed the paper in the box and it was carried directly to the platform, consequently never being out of my sight. I do not know Mr. Wiggin at all, and did not know either personally or by sight even one of the 1,000 intelligent ladies and gentlemen composing the audience, all of whom can corroborate this statement of facts.

As I have never appeared upon the stage of any theatre in Boston I am sure no person in the audience knew or recognized me, except the ghost or spirit of John McCullough.

I have heard that Mr. Wiggin was once a Baptist minister before he became a "medium," and hope that other clergymen may profit by his example, so that their congregations may have the proofs of immortality.

Since living in that haunted house in Amherst, Nova Scotia, in 1879, I have not been present at a seance as convincing as this one held in Potter Hall to-night.

WALTER HUBBELL,
1038 Washington Street.

Mr. Rogers and His Manuscript.

To the Editor of The Dramatic Mirror:

NEW YORK, June 3, 1904.

Sir:—Will you be kind enough to give space to the following communication, which I have received from H. S. Rogers, of Colorado Springs, Col., under date of May 28:

"Miss Alice Kinsler, New York, N. Y.

Dear Madam: Six

THE USHER



In the newspaper headlines detailing the suicide or murder of a bookmaker in a cab the other day his companion was invariably described as an "actress." From the accounts of the woman's career it appears that for a short time she was on the stage as a member of the sextette in a Western Florodora company. That was the beginning and end of her professional experience, and, according to the reporters, she is wholly unknown among members of the theatrical profession.

In this connection the question arises, What is an actress? What acting is required for a part in the Florodora sextette? Is it not an unpardonable offense against the legitimate members of the dramatic profession for the term "actress" to be applied to any woman who gets into the meshes of the law, and whose only connection with the stage has been on its fringe?

The general public is very apt to be misled by the careless use of words in the newspapers, and our editors and reporters do a serious injury to the good name of the profession by their readiness to associate anybody and everybody with the theatre who claims even the remotest connection with it.

There are more Summer stock companies than ever before this year. This is due partly to the fact that actors are willing to take engagements in many cases for half their usual salaries. The anxiety to secure the assurance of employment early for the next regular season is reflected in the reduced demands of many players of the rank and file; the actors of prominence, however, are asking their customary figures.

Ethel Barrymore's personality appears to have pleased the London critics, but her charm was not sufficient to carry Cynthia to a successful conclusion; therefore, its brief term on the London boards and the speedy cessation of Miss Barrymore's engagement there. Charm will go a long way in these days of public fondness for personalities that are agreeable and attractive, but substantial success can be won only by good art coupled with good plays. The judgment that risked a London appearance for Miss Barrymore in Cynthia was faulty.

Last Saturday night brought the New York theatrical season to a close, except for the light entertainments that are supposed to be summer proof. The ending of the campaign was timely, coming as it did simultaneously with the first hot spell.

The season of 1903-1904 was not memorable except for the number of hopes that it blasted and the great amount of money lost between its opening and close.

Hope springs eternal in the managerial breast, and there is a general belief that after the political disturbance of the early autumn has passed next season will be more prosperous. In commercial and financial circles the feeling is very conservative, but a general betterment of conditions is expected to set in about mid-winter.

The season of the Belasco Theatre closed on Saturday, when Miss Crozman in Sweet Kitty Bellairs terminated one of the longest runs of the dramatic year. Mrs. Carter's tour has been highly successful, clearing a large profit, and Miss Bates has also enjoyed marked prosperity in the travels of The Darling of the Gods.

Mr. Belasco is deep in plans for next season, which will disclose several new productions. He is not worrying about placing his attractions, for he expresses confidence in his ability to place them in a sufficient number of independent theatres to let them play and make them pay.

The spirit of commercialism, Mr. Belasco thinks, is largely responsible for the existing depression in theatrical business, and he believes that his personal experience during the past season shows that the public is still able and willing to patronize handsomely what affords it pleasure and satisfaction.

Henry Tyrrell, owing to his many duties on the staff of the New York *World*, has felt compelled to resign his position as corresponding secretary of the American Dramatists' Club, and, at a recent meeting of the Board of Directors, Charles Barnard was appointed to his old position as corresponding secretary. The club is in a flourishing condition after its labors in securing many important changes in the State laws protecting dramatic property. All communications to the club in regard to the titles of plays and other business should be addressed to Charles Barnard, 114 West, Forty-fifth Street. Application blanks for the entry

of new titles of plays and operas in the 1905 edition of the Club list can be obtained by addressing him.

Walter N. Lawrence when his rights are trespassed upon pursues the trespasser with grim determination. This has been illustrated in his persistent and finally successful effort to prevent W. M. Goodhue from using the title "Hello, Bill!" which is Mr. Lawrence's property. Four years ago Mr. Lawrence entered into an agreement with Goodhue whereby the latter was to pay a royalty for the use of this title, which had been used for a season by Mr. Lawrence in connection with the different play. Mr. Lawrence refused offers for the play and title, as he had made the arrangement for its use by Goodhue, who made no payment of royalties and failed to live up to his agreement. Mr. Lawrence brought suit to enjoin Goodhue and asked for an accounting. Judge McCall has handed down a decision to the effect that Mr. Lawrence possesses the exclusive rights to the title, forbids its use by Goodhue, and orders an accounting of the money due Mr. Lawrence for the unlawful use of the name.

IN SUMMER PLACES.

Albert Ducombs and Louis Fahrmann, of New Orleans, spent last week at Sheephead Bay with their cousin, Mrs. John Sainpolis.

Marie McNeil is at the Thousand Islands.

George M. Fenberg is taking the baths at West Baden Springs, Ind.

Will J. Kennedy is at Hoosic Lake, Hoosic Falls, N. Y.

Joe Robinson Haywood has closed with Her Brother's Crime company, and goes to his home on Long Island for the Summer.

Edith Hutchins, accompanied by her mother, sailed on Tuesday for Europe on the *Aurania*. She will spend the months of June and July in England, France and Switzerland, returning in August to resume her professional work.

The Misses Hartford, Barry, Kavanaugh and Mr. and Mrs. Roberts, for the past season with the Jefferson De Angels company, are in their Summer cottages at Cape Cottage, Maine.

Mary Thompson, having closed a successful season of eighty-three weeks in Romeo and Juliet, is spending the Summer with her mother in Toronto, Canada.

During Thurlow Bergen's engagement at the West End Theatre Mrs. Bergen will visit her sister at Newport, R. I.

Jefferson Hall and Gertrude Maitland Hall, stage manager and musical director respectively of the comic opera, *Otoyo in Japan*, by Night, on Madison Square Roof Garden last Summer, and who occupied similar positions with the McAuliffe Stock company during the past season, have closed their season and gone to the Hagar Farm, Roberts, Mass., for the Summer.

Frances Desmonda, having closed a successful season with Harry Clay Blaney's Across the Pacific company, is now resting at her Summer home in Newton, Mass., for a few weeks, after which she will be at Peaks Island, Maine, for awhile.

M. J. Jacobs, manager of the Columbia Theatre, Newark, N. J., has located at Asbury Park for the Summer.

Frederick Wallace, stage-manager for the Maxine Elliott company, will spend this Summer at Red Deer, Alberta, Canada.

George J. Elmore will close a long engagement of three years with the Ferris Stock company June 11, and spend the Summer at his home in Hudson, N. Y.

J. C. Fenton and Mrs. Fenton are at Taylor's Hill, Centre Cambridge, N. Y., for the Summer. Mr. Fenton has just closed a successful season with Kate Claxton in The Two Orphans, playing the part of Jacques.

Kate Dal-Glish is spending the Summer at Napanoch, Ulster County, N. Y.

Charles Young writes from Mount Clemens, Mich.: "The weather continues very cool here and theatrical folks are coming in very fast. Jolly Sam Bernard is here for his annual baths. Will M. Cressie, Blanche Dane, and Janie Wood came up to look the town over and visit many friends. Harry Linton and the Lawrence Sisters are taking the baths and preparing a new act for their Western trip. Hal Stephens was up yesterday (May 31) with an armful of models and lithos for the Linton Stephens company in My Wife's Family. They will open here Aug. 10. Joseph La Rose and Art Griner, of the Eight Bells company, are here for rest and baths. The Sa Vans are having a fine time with their new \$1,800 yacht, which is the fastest on the river. Madeline Marshall has had her health restored here and to-day she and Joe Reynolds left for New York. I don't like to tell tales out of school, but when Miss Marshall and Joe Reynolds left the hotel there were about twenty pounds of rice and several pairs of old shoes thrown after them. Nesbit and Its Leech Scoville have bought a fine home here. Mr. Scoville reports a fine season for The Country Kid company and says it is booked solid for forty-one weeks for the coming season. Nick Norton, for years known as 'the stony-hearted boatman,' is now known as 'Henney Squab.' Nick has about six hundred birds and chickens. Ed Branch, Andy Hicks, Kris Burr, Will J. Wilcox, George Sands, George Davidson, Zoe Tyler, Myrtle Branch, Blanche Enright, and Kitty Raymond are all here for a good time. Fishing is better than ever, and next Sunday will see the first real gathering of theatrical people for a day's outing, weather permitting. George H. Paulus' Empire Theatre company opened last Monday and made such a hit that it will remain two weeks instead of one. Kendall Smith's Lady Minstrels are billed for June 6. I don't think this attraction is in the burlesque wheel, but as it will go from here to Port Huron it has a good chance to get street car fare here. Since the Chicago fire the Opera House here has been overhauled and a new padlock put on the stage door. The Cameron cottage looks fine and will be managed by J. J. Fleming, of New York. Mrs. Cameron has left our bath city for good."

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., May 26 to June 2, 1904.

AGAINST HER WILL. By Charles M. Seay.

AT THE KING'S COMMAND. By A. Wortmann and P. G. Piatti.

HIS SILENT PARTNER. By Dorothy Usner Baxter.

IN SOCIETY'S WHIRL. By Robert Stodart and Clarence Lindsay.

THE LAST TRIP. By Gustav Wiegand.

THE LETZTE. By Gustav Wiegand.

LONG LOOKED FOR. By Albert S. and Charles E. Howson.

MAID AND THE MUMMY. Book and lyrics by Richard Carle, music by Robin Hood Bowers.

OUR FINANCIERS. By Joseph Frederick.

SACRIFICE. By Olga L. Sturm.

Das SCHWALBENSEST. By Felix Bloch Erben.

TIME, THE COMEDIAN. By Kate Jordan Vermilye.

TRISTAN AND ISOLDE. By Louis K. Ansprech.

UNCLE SAM'S RELATION. By Jennie Talladay.

VALENTINES. By H. Lavedan and G. Lenormand.

VENETIAN ROMANCE. By George V. Hobart.

WAIF'S PARADISE. By Howard Hall.

BOOKS AND MAGAZINES.

"The Villa Claudia" (Life Publishing Company, New York), by John Ames Mitchell, one of the editors of *Life*, is a charming story, delightfully written. One's interest is aroused as soon as he dips the leaves and notes the fascinating illustrations, and is chained after he begins to read. The author makes his reader see and hear things, and the reviewer finds himself enchanted to find himself away from New York and in the heart of Italy for four solid hours without paying passage money on one of the slow-going steamers. A young American, Morris Lane, finds himself, at the close of an October day, upon a hill overlooking Tivoli, the Tibur of the Ancients. He is dreaming of his favorite, Horace, who looked on the same scene two thousand years ago, and he wanders into a garden, the garden of the Villa Claudia, and goes to sleep on one of the marble seats. A girl discovers him there, in the moonlight. He recognizes her as Betty Farmum, whom he had not seen in thirteen years—not since he was eleven, she eight. In those old days they were boy and girl lovers in Great Barrington, Mass. Betty's mother had married an Italian, one Capodista, and he was (before he died, a year before) the master of the Villa Claudia, which is a mansion that would have appealed strongly to the genius of Hawthorne. The garden is a dream of beauty. So is Betty. Morris is introduced to Betty's mother, who remembers him perfectly. Morris is invited, with his friend, a young Englishman, to spend his vacation in the villa. He falls in love with Betty and goes home with a song in his heart. The next morning he arises with the refrain of the song still filling his being and goes to the villa, where he again meets Betty. She is more radiant by sun than by moonlight. The song in his heart (the refrain of which is *Love*) is about to burst from its cage when the name of Santovano is casually mentioned by Betty. "Who is he?" Morris asks. "He? Oh, he is the man whom I am to marry in three weeks," Betty answers. The bullet went straight to the heart of the song, and it died. Morris, too, almost dropped dead. Betty is frightened at his shocked face. The description of Morris' mental and physical condition as he leaves Betty is masterly. Betty's eyes are opened. She goes straight to her mother and tells her that she cannot see why she should throw herself away on an Italian libertine of title, when a fine, warm-hearted American may be her husband. Betty is no title hunter. She is the best American heroine to be found in any novel of recent years. At every sentence the reader wants to hug her. She and Morris would make an ideal pair; but, alas! to save her mother's life, Betty promises to marry Santovano in three weeks. Then the reader—such is the fine art of Mr. Mitchell—wants to do things. Santovano and Morris are introduced to each other by Betty in the garden. Instead of finding in Santovano a Rinaldo Rinaldin brigand, Morris is horrified to see a perfect man of the world in manner and appearance, with an exquisitely modulated voice. Morris' one remaining castle in Spain comes thundering down about his ears as he contemplates this perfect gentleman and listens to his sympathetic voice. Had Morris been an egotist, the castle would still stand, but being what he was, he felt that Betty could see nothing in him with Santovano in the field. Then Lydon Hollowell, Morris' English friend, comes into the garden of Horace and Mecenas, and meets Betty, Morris and Santovano. He knows Santovano better than either Betty or Morris knows him. When Betty and Morris stroll off into the garden's bays, Mr. Hollowell has a rather interesting talk with Santovano, in which it is made plain that Santovano is a cross between old Silenus and Don Juan, or worse than either ever was. The eighteenth chapter is one of the most original and powerful, in a quiet way, that was ever written. In justice to the author, it shall not be told here, but this much can be written: Hollowell and Santovano have their expressed wishes filled to the last period in half of twenty-four hours—thanks to Horace, who sealed a jar of Falernum 2,000 years before. The chapter is worthy of Nathaniel Hawthorne. It, remembering the flawless art that leads up to it (which only writers will fully appreciate), is far and away superior to Dr. Jekyll and Mr. Hyde; for the latter is theatrical, while Mr. Mitchell is splendidly dramatic. One aches to dramatize this book. But it should not be made into a one-part play, to gratify the vanity of a star. There are too many good characters in it. Morris, Betty, Hollowell (who is a modern Mercutio), Betty's mother, Santovano, Fra Diavalo, the Clerk, and even Santovano's valet, are all fine characters, and the settings are superb. This story cannot be too highly praised, and the illustrations (very models for the scene painter), by A. D. Blashfield and the author, are exquisite.

"A Little Tragedy of Tien-Tsin," by Frances Aymar Matthews (New York, Robert Grier Cooke, publisher), author of "My Lady Peggy Goes to Town" and "Pretty Peggy, in which Grace George starred, is a collection of fourteen short Oriental tales, told in Miss Matthews' best style. They are as full of color as the beautiful frontispiece of a Chinese girl, and as entrancing as any written to-day by the best French authors. There is plenty of variety in the stories, not one suggesting another, but all rounded and complete. The book deserves a column, but want of space forbids a column of the praise to which it is entitled. It is in blood red and gold covers, the type is a balm to tired eyes, and it is just the book to take on a steamer or into the country.

"Idyls and Impressions of Travel, from the Note Books of Two Friends" (the Neale Publishing Company), by Anna Cogswell Wood, is beautifully bound in green and silver. It contains 264 pages. Although the book, on the cover and title page, is "by Anna Cogswell Wood," it appears from (presumably) Miss Wood's "Preface" that she is merely the editor of her friend, Miss Leache's, notes. However, the book is delightfully written, and treats of Spain in the month of March, Italy in April and May, Norway in June, Russia in July, Holland in August, Florence in September, Lucca in October, Rome in November, and Winter Days and Reflections. To professionals about to go abroad for the Summer the book can be recommended, and to all readers, as it is no mere guide book.

The *Critic* for June sadly confesses that it was fooled in printing "A Miniature" in its April number. As a new-found lyric of Robert Browning's, "The MIRROR," was fooled, too, in its notice of it. It was a clever fraud, perpetrated by a Mrs. Watts-Jones in the Rugby magazine, *The Sibyl*. The *Critic* is an interesting number, and contains an article, "Boston Discovers Nance O'Neil," by Charlotte Porter.

"Tomfoolery" (Life Publishing Company) is a little book of "Limericks" illustrated. Each "Limerick" has two illustrations, and each one of them is capital. The verses themselves are very clever. The pictures and verses are by James Montgomery Flagg, and dedicated to his friend, Fred. W. Freeman.

"The Theatrical Primer" (G. W. Dillingham Company, publishers) is a little book by Harold Acton Vivian, with illustrations by Francis P. Sager. It contains chapters on the theatre, press agent, manager, chapple, actor, usher, leading lady, chorus girl, the little big man of the syndicate, the critic, playwright, star, box party, matinee idol, soubrette, and many more. All of these are expounded by a teacher to three small pupils.

TITLES CAN BE COPYRIGHTED?

Supreme Court Justice McCall decided last Saturday that Walter N. Lawrence, manager for James K. Hackett, possesses the exclusive right and title to the use of the expression "Hello, Bill," as the name of a play. Lawrence and Willis N. Goodhue entered into an agreement in August, 1900, whereby Goodhue promised to pay Lawrence royalties for the use of the name. The agreement was not carried out, and Lawrence sued. Goodhue set up as "Hello, Bill," could not be protected. He is now enjoined from using it in connection with any dramatic production.

PERSONAL



BLANDEN: Leander Blanden has closed his season of forty-nine weeks in Hamlet, supported by Katherine Rober's company. Mr. Blanden has had flattering offers to appear in the romantic drama next season, but he contemplates a big Hamlet production.

ROBER:—Katherine Rober, having closed her successful season of forty-nine weeks in repertoire, is going to the country for a while, and will sail for Europe in the Fall, for travel and a year's rest, but her repertoire company will continue. It opened May 26 and will be on the road through New England and the Canadian provinces for the next year. Miss Rober visits relatives in the West and the St. Louis Fair this week.

BANGS:—John Kendrick Bangs has become editor and general manager of *Puck*, and a satire upon the drama, entitled "Alice in Stageland," is announced from his pen to be printed serially in that publication.

WINTER:—William Winter, on his way to California, was entertained at the Auditorium Annex, Chicago, by Mr. and Mrs. H. H. Kohlsaat at a dinner that included the dramatic writers of Chicago. The next day Mr. Winter and his party, including Joseph Jefferson Winter and his wife (Elsie Leslie), continued on their way to the Coast.

TALIAFERRO:—Mabel Taliaferro is visiting her uncle, Colonel Edwin Taliaferro, at Ardsley.

HOLMES:—Burton Holmes, who has been giving his "travelogues" every Sunday night at the Queen's Hall, London, gave an extra performance on the afternoon of May 11, taking Korea as his subject. Starting from Japan, the audience was conveyed by sea and to Seoul (pronounced by the natives So-ou) through the medium of sundry graphic and unique illustrations. Both motion and still pictures were shown, the latter colored and the former, with one exception, monochromes. The coloring of the many thousand films, executed by native artists, was very pretty. The lecturer's suggestion that a library of contemporary cinematograph films be formed, as a means of preserving for our descendants motion pictures of scenes now being enacted, is worthy of note.

IRVING:—Sir Henry Irving, at a reception given in his honor by the Manchester Art Club last Wednesday evening, said that he would retire from the stage in 1906, and reminded his hearers that it was forty-eight years since he first trod the stage. "Fifty years of active work as a player is enough," said he, "and when I have completed the tally to those years I shall make my last bow to the public that has shown to me so much love, patience and sympathy. I shall take with me as I go back from the glare of the footlights a memory which shall give pride and pleasure to whatever period of rest may be my lot."

FARRAR:—King Oscar of Sweden awarded on June 1 the Medal of Literature and Arts to Geraldine Farrar, the American singer, who achieved so much success in Berlin. The medal was conferred in recognition of her performances in Stockholm. Miss Farrar is the daughter of Sydney Farrar, a Boston business man, who was once one of the best known ball players in the National League.

ROBERTSON:—Forbes Robertson seems to have made a great hit as Jim Poulett, last Wednesday night, in London, in the new play by Margaret Young, *The Edge of the Storm*. The London critics say that he was a tower of strength to a not very good play. Miss Young is an unknown writer.

CONRIED:—Herr Conried is tenor hunting in Europe. He is not to have Jean de Reszke next season, but he has his eye on two, Caruso (not Robertson) and a Spaniard named Nuibo, and on two or three new operas. Herr and Frau Conried have been the guests of Countess de Greifzu.

MARTINETTI:—Enrico Martinetti yesterday

THE GRAPHIC NEWS

CHICAGO.

A Theatre in a Graveyard—The Maid and The Mummy Not Another Tenderfoot Notes.

(Special to The Mirror.)

CHICAGO, June 6.

Chicago presents the predicament of a city of 2,000,000 inhabitants being forced to have a vaudeville theatre right where it abhors to have it, on the site and in the very structure where six hundred men, women and children were killed. It is true that Chicago is being forced to have the Iroquois, because a judge has compelled the unwilling city authorities to issue a permit for the repairs. Next will come the grappling for the license, which the Mayor says he will not give until compelled to, and so the wrestling match will proceed through months and even years, for it stands to reason that no theatre ever was watched for violations of the law as the Iroquois will be after it opens. It will have to be 100 per cent. in deportment all the time. This strange struggle, keeping the disaster fresh in the popular mind, is not doing the theatrical business any good here now and bodes no good for the future. The bills this week:

Studebaker, The Sho-Gun, tenth week; Grand Wizard of Oz, third week; Garrick, Maid and the Mummy, second week; Powers', Vivian's Papas; Illinois, The Tenderfoot; McVicker's, A Business Man; Great Northern, York State Folks, second week; La Salle, A Royal Chef, eleventh week; Bush Temple, Players' Stock in Two Orphans; People's, People's Opera Company in the Mascot; Bijou, A Hidden Crime; Howard's, stock in A Crazy Idea.

General Summer closing will be a very brief incident from the present outlook, though the Columbus and Hopkins are now on the list with the Bijou to close this week, and the Bush next. Work on the rebuilding of the Alhambra is rapidly advancing.

Manager Will Davis can't iron out the wrinkles in the Illinois' corrugated steel curtain, but another coat of paint would help some. Otis Skinner was in town early last week. He observed the fifth birthday of Miss Skinner, and then left, with his family, for the Maine woods. He will be back again in The Harvesters at the Grand next Christmas.

W. H. Thompson is to be at the Garrick early next season in The Secret of Polchinelle.

Townsend Walsh's promotion to be general press director of the Hamlin-Mitchell attractions pleases the wide circle of his friends here.

A concert for the benefit of the widow of Heinrich Merker, who was the dramatic and music critic of the *Staats Zeitung* and *Athenpost* for a number of years, will be given next Thursday night in Music Hall. Jessie Waters Northrop, May Law, Chris Anderson and Karl Reckzen are on the programme.

A professional matinee of The Maid and the Mummy is announced for to-morrow afternoon.

The Maid and the Mummy, book and lyrics by Richard Carle, music by Robert Hood Bowers, was produced at the Garrick last Monday, after a few out-of-town trials, and later in the week it was announced that Richard Carle was going to attack the farce soon with a big blue pencil. Opening with four big houses, Sunday and Decoration day, the projected Summer run started prosperously, and it seemed as if the cash buyers had decided to ignore the jaded critics. Later in the week an audience of fair size seemed to enjoy some parts of the performance very well and to accept others, while expecting better things. It was difficult, coming in a little late, to ascertain what story The Maid and the Mummy was trying to tell, yet there was something doing on that stage that involved chucking a man into a mummy box or coffin, which stood up during the rest of the performance facing the audience, showing the occupant's head when he was in. Then there was a maid dancing about with a chorus at her heels, and an impudent curio dealer, an eccentric doctor, a would-be detective, an English lord, a Carle person in the form of a clergyman, a frisky actress, a street urchin, a cowboy and a messenger boy.

These characters came and went somehow, and meanwhile out of mental haze something definite appeared, occasionally a vaudeville turn, a brightly dressed group of chorus girls, or Mugsy, who did not seem to have any connection with the proceedings at all, and so, as she said, just "butted in." The first act was in a New York curio shop, the second in a "laboratory of the eccentric doctor's seminary," and the last in a ballroom of the same man's seminary, though the setting looked like some outer portion of an Egyptian temple. A bust of George Washington, that threw up its arms when a he was told and finally exploded when a whopper was let go, and a chorus of girls playing their air on mouth organs, instead of singing, were some of the other novelties. John Slavin did pretty well with the Mummy and made a hit with his jumping and singing. Louis Wesley was next best in the Scotch comedy character of the would-be detective. Fred Lennox got a little out of the curio dealer, and was encored for neat dancing in one of the gayer moments of the performance. Annie Yeamans did not have a chance, and Edgar Norton only meagre ones as the English lord, George Beane was an odd doctor. Violet Dale as the maid and Pearl Andrews as the actress got some encores, though not for vocal charm. Janet Priest, as Mugsy, introduces a positive, definite character with considerable success, an odd little female of the Bowery sort. She received much praise in the papers. The rest of the cast included Tom Hadaway, as the Rev. Plum; Jess Caine, as Alfalfa Mike, the cowboy; George McKay, as McGovern, messenger boy; Frank Riddell, as Inspector Wise. Some of the music is creditable to Mr. Bowers, particularly "Sad Experiences," a song with the bassoon prominent in the accompaniment. It is said that Mr. Carle wrote The Maid and the Mummy a long time ago, and regarded it as his best effort, one that was so good that managers then would not accept it, and would have to wait until public taste developed.

The Anna Held season plans were changed again here by Manager Ziegfeld, after contemplating a supplementary tour East to Boston, and the closing took place at the Illinois last Saturday night. Thus Mlle. Napoleon, after an eventful rest right around the corner from the Ziegfeld citadel, the Chicago Musical College. Florence Ziegfeld and Anna Held are off for Europe. I understand, and Manager Samuel Kingston and Mrs. Kingston will make their usual trip across the pond.

Loris Scarsdale, as Georgia Caine's understudy in The Sho-Gun, was notified recently at 7:30 P.M., when she reached the theatre, that she would have to take Miss Caine's part that evening. Miss Scarsdale, undaunted by the sudden call, went on and sang the widow in a way that pleased the management. Whittley Davis, understudy for Clyde Mackinlay, was similarly successful under similar circumstances.

Henry W. Savage is expected in Chicago soon after his return from Europe. The immediate future of The Sho-Gun has been settled. It will close here June 11. The Studebaker will be dark till August.

Harvey B. Day, business-manager last season for Under Two Flags, with Jane Kennard as star, was here on a visit to his former home city last week.

Another new outlying stock theatre is to be built. John O'Hara, the actor, and a real estate man are in charge of the project, and Mr. O'Hara says that a site has been secured near Western avenue and West Madison street—that is, about two miles out toward the Pacific Coast from Lake Michigan. A livery stable has been occupying the land. It was selected on account of its having alleys on three sides, besides its street frontage. About \$70,000 is to be invested, of which \$35,000 has been subscribed. The present intention is to build immediately and have the theatre ready to open next Fall.

Manager Charles E. Kohle and officials of the Orpheum and circuit and Western Vaudeville

Association will have a conference in this city next week, and it is expected a number of details of the plans for the next season here under the new general management will be settled. The new house in Monroe Street being now a certainty will receive a good deal of attention at the conference, and also the future of the Olympic. It is understood that George Castle, though secretary of the new Western Vaudeville Association, will not again be one of the local managers for that organization, having decided to confine himself to the general work of his new position. Work on the new Monroe Street theatre, not yet named, will begin July 4.

Beginning to-night, old favorite operas, which have not been heard in Chicago for a long time, will be produced at the People's during the Summer, the May Hosmer stock having closed its season yesterday. Mrs. Millie Willard Nelson, manager of the People's and lessor of the property, will direct the opera season with the assistance of Richard Lindsay, for five years at the Dearborn, as stage director. The company starts out well, with an attractive prima donna, Olive Vall; a popular baritone, William Riley Hatch; ditto bass, George McKissock, and a successful young tenor of unusually good appearance, Fritz Huttman. Ben Lodge, whose uniformly good performances of Sir Victor in The Silver Slipper at McVicker's were refreshing, will be the comedian at the People's, and James Durand will be stage-manager and second comedian. The contralto is Mlle. Paquette.

Extrmes met last week on a sunny afternoon during the daily sidewalk promenade on the fashionable side of State Street—James J. Corbett and Franz Ebert. The midget was there with Anna Held and the ex-heavy weight champion was on the Chicago Opera House bill.

William Rauch retired from the box-office of the Grand Opera House last week on account of illness, after continuous service there for more than ten years. He left the city with his family on a vacation.

The New American will reopen as a stock theatre Aug. 28, under the management of John Connors.

Two unusually interesting voices were heard at the Chicago Conservatory performance last week in scenes from Il Trovatore and Faust in Steinway Hall. Ila Burnap, a prepossessing young woman from Denver, sang and acted Marguerite in a way that surprised and captivated the audience, and Arthur Vogensang, a youthful looking Chicagoan, revealed a tenor voice of notable richness as Faust. These two young aspirants with Herbert L. Waterous, the well-known bass, made the flower scene enjoyable throughout. Leah Brommersberg sang Leonora well in Il Trovatore.

John P. Lockney and Pauline Fletcher head the company playing J. M. Ward's Hidden Crime at the Bijou this week, closing the regular season there.

Lorin Howard began a Summer season of comedy at his theatre yesterday with a production of A Crazy Idea.

Walter Jones informs THE MIRROR that after many days of negotiations the project to put on The Sleepy King at the Great Northern for a Summer run has been abandoned. He says George V. Hobart vetoed the enterprise, and Manager Cullen, of The Burgomaster, who was to have been interested in the revival of musical comedy, seems hardly satisfied with the attitude of the author and composer. It seems that there was a royal tangle which would not yield to ordinary efforts.

Diamonds valued at \$3,000, and a roll of bills amounting to \$250 were stolen from Mr. and Mrs. Fred E. Wright at a local hotel last week and no clew has been found. Mr. Wright was in town for the opening of his York State Folks at the Great Northern. The same week a member of a local stock company lost a roll of bills from her trunk at a hotel, the thief prying open the trunk to get the money.

George Hamlin will give a farewell concert next Friday evening in Music Hall. He is going abroad for a long stay. His popular concerts at the Grand will be greatly missed.

Nelle Lynch comes L. Mamie Ryan's place in The Tenderfoot.

Everyman, by Ben Greet's company, may be played at fresco June 10 at Lake Forest, under the auspices of the Saddle and Cycle Club.

Charles Ulrich's A Celestial Maiden drew large houses at the People's last week, and attracted unusual attention. It proved an interesting, though conventional, play, based on a Chinatown abduction story, with the usual American villain and hero wearing pig tails. May Hosmer as Kim Soy looked very winsome. Celestial maiden, and played the part admirably.

OTIS L. COLBURN.

BOSTON.

Harvard Students Riot in a Theatre—Amusements of the Week.

(Special to The Mirror.)

BOSTON, June 6.

There was a small riot at the Tremont on Saturday during the performance of Woodland. A crowd of students from Harvard celebrated the result of the freshman ball game with Yale by disturbing the performance. Finally the police were called, and several boys were ejected from the theatre. After the play things became worse on the street, and finally the officers had to arrest five of the offenders and take them to the station house. It was the worst Harvard night that Boston has seen in a long time.

One more house has closed for the season—the Boston—and if the hot wave of the past week continues much longer there will be at least two more that will fall into line, for business has not been any too good in several places and it would not be surprising to see the quietest Summer that Boston has known in years.

Of the changes in bill made to-night the most important was at the Boston, where The Queen of Laughter, their newest opera, was presented by the Bostonians. Since the piece was produced at Pittsburgh it has been considerably improved, and it is now brisk, lively and tuneful and with favorable weather it should have a successful run. The old-timers of The Bostonians, Messrs. Barnabas, Frothingham and Macdonald, have been given an enthusiastic welcome back, and Gertrude Zimmer, Agnes Cain Brown, Adele Rafferty, and Blanche Morrison have had a full share in the honors.

Woodland has reached its fiftieth performance at the Tremont and still continues to do splendidly. It is a refreshing novelty and the innovations of bird life certainly prove amusing as presented by Henry W. Savage's capital company.

Cheridah Simpson, the dashing prince, and Ida Brooks Hunt take the vocal honors, while the comedy is well looked out for by Alexander Clark, Frank Doane, and Ida Muller. The bird and the bottle has proved an inspiration and scores enormously at each performance.

The Isle of Spice still continues its attractiveness at the Globe and business remains as good as ever. Toby Lyons is no longer a member of this company, and as a result the Goo-Goo song falls to the lot of Gus Weinberg, who is more popular than ever. Harry McConnell is now playing one of the deserters and doing it with excellent effect. The production will be taken to the New York Majestic late in August.

Another old-time success is revived at the Castle Square this week in Hearts of Oak, which has been played here at popular prices at the Boston Music Hall twice during recent seasons.

Still it is interesting to see the members of this stock company in this Enoch Arden play, especially Howell Hansell and Mary Sanders. She is getting her innings in the interval between the going of Blanche Stoddard and the coming of Florence Rockwell and is doing capitally.

The Lady of Lyons is hardly a hot weather play, but every time that the Bowdoin Square Stock company dips into the standard repertoire it scores a success, and this promises to be the same with Charlotte Hunt as the proud heiress and Willard Blackmore as the masquerading lover. The next production will be an unusually important one for this house, for it will be The Colonials, a new melodrama by Allen French and Henry D. Coolidge, clerk of the Massachusetts

Senate. It will be its first production on any stage.

The success of Sky Farm continues at Boston Music Hall, and the rural love story has now been given more than fifty times at this house this season, and the third engagement is the best of them all. A recent newcomer to the cast is Clara Joel, who plays the part of Marigold Towers with splendid effectiveness and scores one of the greatest hits.

Dodson Mitchell, who was here at the Park with Arnold Daly in Candida, in which he played the ministerial husband, has written a new Paul Revere play and it has been arranged to have this the next production by the stock company at the Castle Square.

It had been the first plan to have Ben Greet's Woodland Players come back to Harvard College for another open air season, the same as last season. Then it was quietly announced that it was all off, and a rumor currently whispered was that it was because Edith Wynn Matthison would not be in the cast. Now comes a surprise in the news that Mr. Greet's company, Miss Matthison and all, will be here for four performances, which will be given at Fernwood, Clarke C. Gardner's beautiful estate in Brookline. The plays to be presented are As You Like It, Much Ado About Nothing and Midsummer Night's Dream. These plays will be given for charity, and will be the last appearance in this country, as the company will sail for Europe.

Governor Bates rather stirred things up by sending a special message to the Legislature asking for legislation to settle the disputes about Sunday performances, which are getting to be more and more numerous in Boston, thanks to the charitable organizations, which are ready to take advantage of the law about beneficialities. It is evident that Governor Bates does not approve of the situation, but there is very little that he can do about it, as the committee to which the matter was referred has voted a reference to the next General Court. There may be a reconsideration, but it is so late in the session that little action is probable, despite the deadlock between Governor and House.

The Columbia has won its suit against the Boston Elevated Railway in regard to the damages sustained by the building of the elevated tracks and the operation of the road in front of the house. The jury was out for a long time and finally assessed the damages at \$61,902.50, about one fifth of the sum originally asked. The road called quite a number of prominent theatrical men to testify in its behalf, and among these were Isaac B. Rich, William Harris, George W. Sammis and Charles P. Salisbire.

The Criterion Club, which has given so many successful amateurs to the stage, is to add two more to the list, for Arthur Sawyer and Gertrude Binley are to appear with Nance O'Neill next season. Both Miss O'Neill and McKee Rankin saw them play The Tyranny of Tears last week.

Cheridah Simpson has declined a flattering offer for ten appearances in vaudeville in Chicago this Summer, but his large contract with Henry W. Savage and his pronounced success as Prince Eagle in Woodland made it impossible for him to leave Boston at the present time.

Florence Rockwell will be unable to take her position as leading lady with the Castle Square Stock company until the first of July.

George W. Magee has gone on to New York to be at the office of Starl and Havlin for booking the coming season at the Grand Opera House, and when he takes the journey back to Boston he will do it with Colonel A. L. Wilbur in an automobile.

Gertrude Quinlan, who has been at her home in this city since the closing of The Sultan of Sulu, returned to New York last week.

Dore Davidson of the Woodland company, has just completed a play, in collaboration with Mrs. Emma A. Chambliss, and William A. Brady is considering it for a New York production in the fall.

The Traveler conducted an unusually interesting prize competition last week to get the best encore verses for the Dreaming song in The Serenade. Many advance men who have been in Boston will unite in congratulating Nina G. Stearns upon being one of the lucky winners.

Eugene Wilson, who has been representative of Francis Wilson in Ermilie, was in Boston last week, and may accept a newspaper position here for the Summer.

There was a lively theatrical ball game at the American League grounds, 3, between nine from Woodland and The Isle of Spice. Both companies were largely represented on the grand stand and on the bleachers. Woodland won by a score of 17 to 13.

Mrs. Idah McGlone Gibson, who did the first advance work for The Isle of Spice here, but who met with a painful accident behind the scenes at the Globe, has recovered sufficiently so as to go to Toledo, where she will spend the Summer with her sister.

Isabelle Fletcher, of the Castle Square company, is going into real estate, and has purchased two lots in Brookline.

Upon the opening of the season of the South Boston Yacht Club on Memorial Day, Manager George W. Magee, of the Grand Opera House, entertained a number of personal friends at Locker No. 60.

Marie Jansen filed a petition in bankruptcy here last week, and some of the newspapers came out with lurid stories of how she had earned half a million, but was now reduced to needful work at Winthrop. It will be good news to many of her admirers to know that that is not the case and that she has already arranged to return to the stage next Fall. Her liabilities are \$1,325 and her assets are \$177. The creditors are Klaw and Erlanger, New York, balance of judgment, \$347; Reynolds and Taylor, dentists, Boston, \$74; Elmer Chickering, photographer, Boston, \$74.50; Carlton Braybrook, Taunton, loan, \$150; Orissa Smith, Boston, room rent, \$65; Mrs. Phillips, New York, loan, \$600. Her assets are clothing worth \$75 and declared to be exempt, and \$102 due from Robert Grau, of New York.

The first report as to Miss Jansen was thought to be true, and a condensed version of it will be found on the second page, which went to press before the arrival of the foregoing correction.

JAY BENTON.

ST. LOUIS.

Louisiana a Rival of the Fair—Pike Day a Wonder.

(Special to The Mirror.)

ST. LOUIS, June 6.

The Universal Exposition has been opened for one month. Much bad weather has affected the attendance, which, with this exception, has been as good as the management has expected. The total attendance has reached nearly a million. The ushering in of June with many of the more spectacular special features of the Exposition brings with it the assurance of an attendance this month over double that of May. The heaviest single day's attendance since the opening was June 3, Missouri Day.

The Delmar Garden Louisiana is making the biggest hit of anything heretofore seen upon the stage in St. Louis. People are going wild over

the production. What the St. Louis Exposition is to all other World's Fairs, Delmar Louisiana is to all other extravaganzas of former years. It is an historical extravaganza. It has the largest ballet ever seen in St. Louis, and the girls in the chorus are among the prettiest ever seen upon any stage. When they sing the entire garden can hear them. The ballet is effective, but no conception of the brilliant coloring and beauty of faces and figures would be gained without personal investigation. The river effect with real water forms a picture of realism never before seen in such a spectacle, and the effect of picturesquely costumed characters in the play floating in canoes and crafts of the period of a century ago is instantaneous on the audience. This river extends from left to right at the extreme ends of the stage, and flows in all its majesty like the real thing. As the Indians arrive they disembark on the shores from the floating canoes with the stage proper. The audience enjoyed it with enthusiasm. One of the most impressive

scenes in the whole performance is the close of the second act, when Columbia, Brother Jonathan, and Miss Dixie, Davy Crockett, and the American Eagle, with his wings outspread, set sail from France for the shores of America. The last act is one of the prettiest scenes ever seen upon the stage. It is a

formance, and Edward M. Ellis scores a success in the title-role.

The Academy of Music Stock company, under the management of Frederick G. Berger, Jr., opened at the Academy of Music to-night in *The Princess of Patches*. A large audience greets the new venture with approval. The company includes Ben. F. Wilson, Hal Clarendon, Edwin H. Curtis, Henry Buckler, Harold Kennedy, David Swin, Harry Dunkinson, Carol Arden, Frances Nordstrom, Laura Oakman, Helen Gildea, Grace Turner, and Mrs. Argyle Gilbert. Dr. Jekyll and Mr. Hyde is in preparation.

The Wedding Day, by the Aborn Opera company, at the Lafayette Square, this week's production, offers an admirable cast to a continuation of good business. Dorothy Morton, Clara Lavine, and William Blaisdell are the praiseworthy trio of principals, with excellent support, contributed by John J. Raffael, Frank Wooley, Joseph W. Smith, F. W. Shea, N. H. Keene, H. W. White, Tille Saltinger, and Daisy Deane. Next week, *The Belle of New York*.

Pain's fireworks spectacle, *The Last Days of Pompeii*, is on exhibition at the circus grounds, Fifth and H streets 1, Northeast, all of this week. To-night is President's night, and Friday night the Elks and their multitudinous friends will fill the vast amphitheatre.

Will F. Thomas, formerly stage director of Chase's Theatre, is now in St. Louis at the Fair. Upon his departure he was the recipient of several handsome tokens from the stage employees. Mr. Thomas will again be associated with Chase's next season.

George W. Denham, the bad uncle of Babes in Toyland, is quartered for the Summer at the fishing grounds of the Busy Bee's cottage at Four Mile Run, Va. Mr. Denham next season will create a new part in one of the Mitchell and Havlin productions.

The Summer season is holding out remarkably well, when the sudden hot spell of the past week and over, is considered. Another close visitation will probably tell a different tale.

Pawnee Bill's Wild West extended their engagement. Billed for one day, June 1, stayed two, giving four performances.

The Empire Theatre, which reopened last Monday for a return of The Policy Players, closed its doors for the season Saturday night, after a week of poor results.

The outlying parks are open, Cabin John Bridge, with Haley's Concert Band, and Chevy Chase Lake, and a section of the United States Marine Band, giving daily and nightly concerts, draw strongly.

PITTSBURGH.

The Bijou and Nixon Still Open—Local Notes.

(Special to The Mirror.)

PITTSBURGH, June 6.

Three out of eight playhouses are still open and will remain so indefinitely—namely, the Bijou, Avenue and the Nixon. Of the three, the Avenue seems to be the most popular at this time of the year, where excellent vaudeville bills are offered, and notwithstanding the hot weather, continues to draw large audiences.

Good-sized audiences to-day learned *Why Girls Leave Home* at the Bijou. The play is another of the many sensational dramas which appeal to the frequenters of this capacious theatre, and is well presented. Escaped from *Sing-Sing* comes next week, with Jimmy Britt, the pugilist, as a special feature.

The Nixon holds a large audience to-night to see Damon and Pythias, which will be played throughout the week for the benefit of the local Knights of Pythias. Lizzie Hudson Collier, William Beach, Edward Poland, Geoffrey Stein, Sheridan Block, Wilbur Hudson, Edwin S. McKinnon, and Lida McMillan are the principals of the cast. At this house next week will be seen two different benefit performances. On Monday night the Iroquois Club will have the house. William Beach and Lizzie Hudson Collier will be seen in a one-act sketch, *The Old Love Letter*; Katherine Vilsack, a local singer; Ethel Wyman, of New York; James Dunney, a local favorite, will appear in a short sketch, and Mr. Sigante, of New York, will sing. Then on Thursday night Pittsburgh Lodge, No. 11, B. P. O. Elks, will give its annual minstrel show under the direction of James Dunlevy, aided by a number of the members of the lodge.

The two weeks' season of the Savage Grand Opera company, which terminated last Saturday night at the Nixon, was an artistic success, but not a success from the box-office point of view.

Tunis F. Dean, business manager of the Grand, went to Baltimore last week to attend the funeral of a relative in that city.

Minna Phillips, a strong stock company favorite here, and who supported Charles J. Richman in his new play, *The Genius*, at the Grand, about a week ago, left this city last week for New York City, from whence she will leave for London, visiting Paris, Monte Carlo, Rome and Genoa, returning to America in the early Fall.

James Kenney, who has had charge of the box office of the Grand for several seasons past, was transferred to the same position at the Avenue last Monday, after the close of the Grand's season.

Manager R. M. Gulick, of the Bijou, states that the Duquesne Theatre will open its season, under his direction, about the first of September, and that only musical comedies will be seen there, while at the Bijou the melodramas will hold forth.

ALBERT S. L. HEWES.

BALTIMORE.

The Belle of New York—The Road to Ruin—Burlesque—Mrs. Martin's Death.

(Special to The Mirror.)

BALTIMORE, June 6.

The Belle of New York is the farewell offering of the Nixon and Zimmerman Opera company at the Academy of Music. The production is entertaining, and the cast includes several who have appeared in the play before.

The attraction at the Holliday Street Theatre is Sullivan, Harris and Woods' production of *The Road to Ruin*. The underlining is The Bowery After Dark.

The Monumental Burlesque Stock company present *The Diamond Palace* and Shultz's Troubles with a good vaudeville olio, headed by Lizzie H. Raymond.

The profession lost a good friend last week in the death of Mrs. Ellen Martin, who for the past quarter of a century or more has conducted a boarding-house, or rather a delightful home for theatre folk. Mrs. Martin had been ill for some time, but her condition was decidedly better when she was stricken with pneumonia, which she had not the strength to resist. Her funeral took place on Tuesday last. Among the pallbearers were Robert P. Haines, T. W. Slater, and Tunis F. Dean. Telegrams of condolence poured in from her friends from all over the country. Mrs. Martin is survived by two daughters and two sons. Her daughters, Misses Sadie and Gertrude, will continue to keep the house formerly conducted by their mother.

HAROLD RUTLEDGE.

PHILADELPHIA.

The City Quiet—In Summer—Five Places of Amusement Open—Notes.

(Special to The Mirror.)

PHILADELPHIA, June 6.

During the Summer months this is one of the quiet cities of the country. There are still five places of amusement open to medium returns.

The People's Theatre closed its season May 28, and did not play *The Little Mother* week of May 30, as originally announced.

Through the efforts of the Woman's Committee the Philadelphia Orchestra has been placed upon an absolutely financial basis for the next three years.

It is the present intention of the management to try to keep the Park Theatre open all Summer. This is the final week of Miss Bob White,

which has a large following. Erminie follows June 13, and then a promised revival of *Princess Bonnie*.

The Bijou Theatre Stock company is giving a remarkably strong representation of *The Iron Master*, with Catharine Countess and Joseph Galbraith in the leading roles, and excellent support. As this is the only dramatic attraction in this city, and the organization is a favorite, the patronage continues liberal. The *Lottery of Love* June 13.

The Philadelphia Lodge, No. 3, Theatrical Mechanics' Association, dedicated its new burial lot in Montrose Cemetery, on Sunday afternoon, June 3.

It is rumored that one of our high-priced dramatic theatres will enter the vaudeville field next season, cause assigned being lack of suitable dramatic bookings.

Rudolph Hennig, the famous cellist, died at his home in this city May 28.

An absolute divorce has been recommended by a master in the suit of Cornelia Boucneau against Aubrey Boucneau. They separated about a year ago, the wife brought suit for desertion. They have one child.

At the Parks? Banda Rossa at Willow Grove; D'Aquino's Military Band at Woodside; Roman Imperial Band at Washington Park.

S. FERNBERGER.

CINCINNATI.

All the Theatres Closed—Caste at the Lagoon by the Stock Company.

(Special to The Mirror.)

CINCINNATI, June 6.

All of our theatres are now closed for the Summer, and all of the parks are in line with their various offerings, the only new feature still to be added being the opera company at Chester Park, which will make its first appearance of the season about the last of this month for an eight weeks' campaign. The attendance all around has been good whenever the weather permitted.

The stock company at the Lagoon appeared yesterday and for the week in Robertson's Caste, which has not been seen in this city for almost a generation. The company, which is under the direction of Frederick Noonan, includes Harry Leighton, Charles J. Lawrence, Landon McCormick, Charles T. Delvecchio, Charles W. Daniels, Edwin C. Wilbur, Lydia Knott, Mary Bauhous, Dorothy Brenner, and Clare Allen Bourne.

H. A. SUTTON.

LAURA JOYCE BELL.

Laura Joyce Bell, well known for the past thirty years as a comic opera singer, died at her home, 1176 Lexington Avenue, New York, May 29, of heart disease, at the age of forty-six. She was born in London, England, in 1858, and was musically educated at the Royal Academy of Music in that city. Her first appearance under the name of Laura Joyce was at the Strand Theatre, London, as Gertrude in *The Loan of a Lover*. In 1872 she made her first appearance in this country at Niblo's Garden in *Leo and Lotus*, and at once became popular on account of her humor, good looks, singing voice and cleverness as an actress. She was the daughter of Mr. and Mrs. Dauncey Maskell, the latter a reader of some note in her day. Her father was a man of the world and of fashion, clever with his pen when writing about things theatrical, and a good-natured, easy-going, general favorite. Mrs. Bell had sung in the companies of McCaull, Duff, Daly, and in the Dibby Bell Opera company. She had a rich contralto voice, and never disappointed managers or public. She married James Valentine Taylor, Jan. 1, 1874, and went to live with him in Cambridge, Mass., where one child, Laura, was born to them, Nov. 7, 1874. In 1877 she secured a divorce from Taylor. She and Dibby Bell were married in 1882. Her successes were made in comic operas and musical comedies. She was the original *Evangeline* at the Globe Theatre, Boston, in 1875, and made a great hit. She also was a success in *Pinafore*, *Patience*, *The Mikado*, her Little Buttercup and Katisha having never been surpassed. She was the Mrs. Bardell in *Charles and Manuel*, Klein's comic opera. Mr. Pickwick, produced at the Herald Square Theatre, Jan. 19, 1903, and played and sang the part in delightful comedy style. She always said that she was in love with her art, and that she loved to sing and act. Mrs. Bell had a charm, a personality, that made friends of every audience. She was a woman of good address and fine appearance, full of fun, and her brown eyes were usually hiding a laugh. In the season of 1899 she appeared in vaudeville, in a sketch called *Wig and Gown*, and was successful. She said that she would rather act than do anything else in the world. She also gave a reason for entering vaudeville that Charles Frohman having engaged her husband, Dibby Bell, and also having a rule not to have married people in one company, there was nothing else for her to do. Laura Joyce Bell was a devoted wife and mother, good actress, fine singer, and a woman whom men and women liked at once.

THE STOCK COMPANIES.

On Decoration Day the Kingdon-Courtenay company, at Harmanus Bleeker Hall, Albany, offered, for the first time in that city, *The Cow-Boy and the Lady*, by Clyde Fitch. The house was crowded. William Courtenay, leading man of this company, dislocated his shoulder in the fall at the end of the prologue of *The Prisoner of Zenda* at its final performance two weeks ago. The Squire of Dames, Sydney Grundy's play, was given its first Albany production last night.

Maynard Waite and Frank Kingdon, of the Kingdon-Courtenay management, opened at the Lyceum Theatre, Rochester, on Memorial Day, with Robert Loraine and Nellie Thorne in *The Liars*.

Izetta Jewel, heading the Jewel-Archer Stock company, opened a Spring and Summer season at Salem Mass., on May 30 with *The Charity Ball*. Besides Miss Jewel, the company consists of Edward Archer, leading man; Alonzo Price, Charles Miller, Edwin Clayton, Theodore Parker, Frank Farrington, Leonard Scarlett, Herbert Chesley, stage director; Pauline Geary, Fern Foster, Marcia Williams, Gilbert Padelford, manager, and Mr. Stanley, house manager.

The Harris Parkinson Stock company closed a successful season of forty weeks at Jackson, Tenn., May 25. Mr. and Mrs. Harris left for a two weeks' visit to the Fair. The following members were re-engaged for next season: James Leffel, Will Starkey, Hamilton L. Brooks, Harry Sigman, Louise Strohmore and Barney Woods.

The Feuerberg Stock company closed a season of thirty-eight weeks at Wilkes-Barre, Pa., May 21, and will open Aug. 29 at Portland, Me. New plays, scenery and three vaudeville acts will be played.

Janet Priest opened in Minneapolis last Thursday in *The Maid and the Mummy*.

Harry Sommers, manager of the Knickerbocker Theatre, is also the manager of Powers' Theatre, in Grand Rapids, Mich., and last week he began a Summer stock season there with a revival of *The Private Secretary*. Charles Bowser is the leading man of the company, and Dorothy Tenant the leading woman. Stanton Elliott is the juvenile.

The Cook-Church Stock company will give an elaborate production of *Paul Kauvar* in their repertoire next season. J. Harvey Cook played the title role several seasons ago.

Daniel Roach has signed with the Harris Parkinson Stock company for next season to play low comedy roles.

Harry K. Hamilton has signed for next season with the Ossman-Hoyt Stock company to play the leads and direct the stage.

THE LONDON STAGE.

Many Excitements Chronicled by *Gawain*—Doings in the Theatres.

(Special Correspondence to The Mirror.)

THE MIRROR BUREAU,
TRAFAELGAR HOUSE, GREEN STREET, LEICESTER
SQUARE.

LONDON, May 28.

More excitement! Indeed, it has been excitement, excitement, excitement all the week! Just at about the moment when I was mailing to you last week, this fresh consignment of excitements began by a popular, but temporarily silly, serio-comic singer, hurling herself into the Thames. Happily the silly serio only contrived to hurl herself into a mass of that noble river's most ignoble mud, which mud, I may tell you, is poisonous to an extreme degree, and is only comparatively harmless when it forms (as it often does) form of London's butter.

The reason for what newspaper reporters delight to call "the rash act" was that the said serio—Gracie Grahame by name—had just lost an action which had been brought in order to decide whether she or another serio of larger experience (namely, Katie Lawrence) had the right to chortle a music hall carol with the refrain, "Oh, Charlie, Come to Me!" The real humor of the litigation is that, perhaps, there has seldom been a more brainless and less tasteful song, even upon the London music hall stage, and that is saying a good deal. After the time of the Court had been wasted for many days by ridiculous evidence on both sides and by judicial and baristerly humor almost as ridiculous, the case was dismissed, it being understood, that Katie had more right to this precious lyric than any one else. Whereupon Gracie, becoming excited, dived into the aforesaid mud-bank. Happily, she was rescued without much damage, except to her lovely frock, etc. It was necessary, however, to take her to an adjacent police court where the magistrate duly lectured her, and discharged her with a caution.

With regard to all this absurd business I need only add that certain variety managers keep advertising Gracie to sing this ridiculous song—the tune of which is taken from a popular Sunday school hymn. Also that Katie's solicitors keep threatening injunctions and things. All of which only goes once more to prove that Shakespeare was right when he said (or intended to say), "Sweet are the uses of 'advertisement'."

Speaking of poor old Shakespeare, he really has a deal to answer for, when you come to think of it, although it is three hundred and forty years since he was (as he himself has stated) musing and puking in his nurse's arms. During the week there have been all sorts of new letters and papers seeking to prove that Shakespeare was a Roman Catholic. This discussion has been considerably heightened by a lengthy essay in the current number of the *Fortnightly Review*. The writer of this article, W. S. Lilly, to wit, seems to have made up his mind that the Bard belonged to what some call the "Old Religion." Lilly doubtless arrives at this conclusion because he is an extreme Roman Catholic himself. At this distance of time, of course, it does not matter much what that somewhat important dramatist's private religion really was. I may tell you, however, that Lilly, who is always a polished and deeply interesting writer, is careful to point out that, unlike many who argue on his side there is nothing in the plays themselves to justify the thesis as to Shakespeare having been of the Romish faith. In point of fact, he quotes those famous passages, which, if dialogue given to fit certain characters meant anything, would show that the Bard was extremely Protestant in his theological opinions. No, Lilly, like others of his Church, writing upon this theme, relies upon certain old fables and traditions in which an attempt is made to show that Shakespeare "dyed a Papist."

In mentioning this discussion, it is, of course, far from the *Gawain* mind to cast any reflection upon any religion whatever. Your *Gawain* has too much respect for all proper religions to cast a slur upon any. But this revived discussion is so interesting to students of Shakespeare, who are far more numerous and more reverent in your nation than ours that methought it part of my epistolary duty to make some mention thereof.

The other excitements of this exciting week have included the following events: The visit of a certain dusky West African monarch—namely, the Alake of Abeokuta, who has been all round the shows, waxwork, variety and otherwise; the police court finding of Charles Danby (a comedian who is not utterly unknown on your side) for having, while under the influence of liquor, severely maltreated an innocent bus conductor, and an accident which prevented the greatest of music hall comedians, Dan Leno, from appearing at the London Pavilion, where he was going so strong. There was also the production of an American made and startling radium dance at the Alhambra; the assemblage of a huge concourse of American citizens at the Tivoli last Monday, in order to welcome the return of Citizenship May Yohe, for whom the said citizens continuously shouted by her front name—ahem! Miss Yohe was in fine form, although her new song with the refrain "No Coon Am Pinin'" was scarcely a lyric one would leave one's home for. But as regards Citizenship May and also Citizen H. Ford, a wonderful American dancer—who then made his first London appearance—full details will doubtless be given in another *Mirror* column by my indefatigable vaudevillian comrade.

To keep us still further on the *qui vive*, we have also had more letter writing squabbles concerning Beerbohm Tree's Academy of Acting. A heated newspaper argument (probably not entirely unconnected with what Poet Pope would doubtless call "apt advertisements' artful aid") as to whether the delightful damsels of the wonderful chorus of the *Prince of Pilsen*, at the Shaftesbury, do or do not wink at the maskers in the stalls. No (say the damsels). They are winks. Others, however, declare that they are very winks. For my part, I leave this weighty problem to be settled by the press agents of the establishment.

We have also had a deeply soulful interview with Edna May, who sweetly informed a *Daily Chronicle* man that she was about to have another try to divorce husband Titus. Also, that when she comes to America presently for this purpose she will undergo an operation for affection of the throat. I have a great regard for the entrancing Edna, who has just sent me a charming letter as regards her forthcoming American movements, and I heartily wish her great success in both the above-named ventures—namely, matrimonial and medical.

There has likewise been shod upon us much carefully worked press agent matter concerning a pretended "Anti Hiawatha League," a matter which has given the London publishers of that jerk and none too jubilant song quite a flip in the way of trade. There have also been fresh squabbles concerning the proposed liquidation of the Lyceum Theatre Company, Limited, and more

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The fifth annual convention of the Actors' Church Alliance began in the Old South Building, Boston, Mass., on Thursday morning, May 26, at ten o'clock. The convention was called to order by the general secretary, and the Rev. Thomas R. Silcer, in the absence of Bishop Potter, was elected to preside.

They Rev. Dr. Shinn offered prayer, after which the Committee on Credentials, consisting of Mr. M. Chamberlain, Miss Edyth Totten and F. W. Bills, was appointed.

The report showed that thirty-four delegates were present, as follows: Fourteen from New York, fourteen from Boston, four from Brooklyn, one each from Cleveland, Ohio, and Topeka, Kan. The minutes of the last convention being read and approved, the general secretary and organizer, the Rev. Walter E. Bentley, read his annual report, which follows:

Report of the General Secretary.

Rev. President and Brothers and Sisters of the Church and the Stage:

Counting by years we have reached the fifth milestone in our work of uniting together in sympathy and interest the Church and her members in the theatre. That our work has been necessary no one will deny, that it has been helpful every one will agree; for our greatest results are vital even if invisible in that gradual change of sentiment on the part of the Church toward the theatre which has obtained and is being manifested all over the country. At last Justice is being shown the members of the serious and dramatic profession of acting and the result is a vindication of the church's duty to all sorts and conditions of men and on the part of stage folk a growing realization of the importance of their calling as an ethical and educational factor in the lives of men. No longer can the actor complain that the Church is unjust to him or indifferent to his welfare; complaint, if complaint there be, rather rests on the other side in the fact that so many members of the profession have not yet joined our cause nor helped us to win the fight. The host of those who with us have proven themselves loyal supporters of our work and with them we thank God for His goodness, and to Him ascribe all the honor and the praise.

Having devoted all of my time since last October to the work of the Alliance, we have in consequence greatly increased our membership, for whereas at our last convention in May, 1903, we reported about 2,700 members attached to seven Chapters, we can now report twenty-seven Chapters, organized and provisional.

Last August, during my vacation, I visited Portland, Me., and preached in St. Paul's Church, and a reception given in the theatre was quite a success. From Portland I visited St. John's, N. B., and Halifax, N. S., and secured Chaplains for our work. Chapter reception at Portland and meeting at Peak's Island House early in September. But my main work as Organizer began on Oct. 1, when, having resigned my parish for the Alliance, I left New York for Denver, Col., where I arrived on Oct. 8, and addressed, as chairman of the Church and Stage Conference, the convention of the Brotherhood of St. Andrew. On Sunday morning, Oct. 11, I preached in Emanuel Church, Denver, and on Monday evening a special service for the Alliance was held in St. Mark's Church, when I preached and was introduced to the congregation by the Bishop of the Diocese (Rt. Rev. Dr. Olmstead), who, with Dr. Houghton, our Directing Chaplain, warmly commended our work. On Tuesday evening, Oct. 13, addressed Brotherhood men and others at Grace Church, Colorado Springs. The following Sunday I preached in the Church of the Ascension, Pueblo, Col., in the morning, securing new members, and in the evening at Grace Church, Colorado Springs, where I organized the Chapter of fourty members, and officers were elected as follows: President, the Rev. Benjamin Brewster; First Vice-President, the Rev. J. B. Gregg, D.D.; Second Vice-President, the Rev. Edward Bradsill; Secretary, Kathryn Kaye Johnson; Treasurer, C. C. Harrison, on the local council; J. F. Humphrey (manager of the Opera House), H. S. Hayward, Dr. W. C. Sturgis, W. L. Hogg, and Mrs. R. Ashby.

Returning to and leaving Denver, I reached Kansas City on Wednesday, Oct. 21, and arranged with Rev. Stewart Smith for Alliance service later in the season. On Thursday, Oct. 22, I reached Chicago, where, on Oct. 25 I preached to a crowded congregation in Grace Church in the morning and St. Mark's Church in the evening. On Tuesday afternoon I organized the Chicago Chapter and was assisted by Horace Lewis, Mrs. W. G. Jones, the Rev. Dr. Milbank, and the local clergy. The Chicago Chapter started with forty members and the following officers: President, Rev. C. Clinton Locke; First Vice-President, Rev. Edward McVay; Second Vice-President, the Rev. Dr. H. Hudson; Manager, Grand Opera House; Second Vice-President, the Rev. Dr. Stephen A. Northrup; Secretary, the Rev. Father J. Stewart Smith; Treasurer, James Mackenzie. On the local council: The Rev. Robert Talbot, the Rev. Father Fitzgibbons, Austin Latshaw, Celia C. Cline, the Rev. R. H. Fife, the Rev. E. B. Woodruff, H. D. Ashley, Mrs. U. Miller, the Rev. Dr. Chambliss, Anna M. Miller, and A. L. Clark.

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THEATRES AND ROOF-GARDENS.

Keith's Union Square.

McIntyre and Heath are the topliners, and Edwin Stevens will present a sketch called *A Night Off*. The bill also embraces Ethel Levey, Conroy and McDonald, Bailey and Madison, Taffray's dogs, Holden and Florence, Frenell and Lewis, Three Macdaps, La Veen and Cross, Ed. and Nettie Masse, Byrne and West, Barto and Lafferty, Burton and Brooks, and the biograph.

Tony Pastor's.

The Manhasset Comedy Four head the bill, and Frank Mayne and company in *The Tipster* are a special attraction. Others are J. Berny Dallyn, Belmont and O'Brien, Mr. and Mrs. Browning, John Le Clair, Lavin and Alma, the Barkers, Will Thompson Davis, Adams and White, Mr. and Mrs. Al. G. Belford, Arlington and Delmore, the vitagraph and the travelograph.

Proctor's Twenty-third Street.

William H. Thompson makes his debut in vaudeville, presenting *For Love's Sweet Sake*, by Clay M. Greene. The Magic Kettle, demonstrated by Joseph Yerrick, continues its engagement. Wright Huntington and company in *A Stand Off*, Westman and Wren, Ben Welch, St. Onge Brothers, Irving Jones, Bennett and Rich, Smith and Baker, Clarke and Temple, Walter Daniels, Charlotte Ravenscroft, Malcolm Shakesford and the kalatechnoscope.

Proctor's Fifth Avenue.

The Cowboy and the Lady, with S. Miller Kent featured, is this week's attraction. Mr. Kent is supported by Lotta Linthicum, Loretta Healy, Margaret Kirker, George Bryant and others. The olio includes Spenser Kelly, Matthews and Ashley, Emerson and Stone, McGrath Brothers, Laura Bennett, Master Coogan and the kalatechnoscope.

Paradise Gardens.

The Paradise Gardens on the roofs of the Victoria and Belasco Theatres begin the Summer season this week with a bill that embraces Paul Spadoni, Pewitt, a European novelty, Willy Zimmerman, Sisters Gasch, the Sunny South Plantation Colored Boys' Band, Charles T. Aldrich, Musical Dale, Collins and Hart, Rice and Prevost, the Great Kartelli and Al Wallz. A special feature is a new extravaganza called *Parsifalia*, written and composed by Oscar Hamermel. Emma Carus and Eleanor Falk are featured, and there is a large chorus.

Circle.

Charles Hawtrey is so well pleased with his vaudeville experience that he will remain in New York for one more week, presenting *Time is Money*. Others are Techow's cats, Raymond and Caverly, the Misses Delmore, Mark Sullivan, Hal Stephens, Ten Brooke, Lambert and Ten Brooke, Mosher, Houghton and Mosher, Rita Redmond and the vitagraph.

Hurtig and Seamon's.

Winona Shannon makes her vaudeville debut in *His Long Lost Child*, assisted by Hurlbert Footner. Others are Jack Mason's Society Belles, Grace Gardner, Reynolds and Kiernan, Charles Ernest, Russell and Buckley, Fraser Trio, Ford Brothers and the vitagraph.

Proctor's 125th Street.

W. H. Thompson makes his vaudeville debut in a sketch called *For Love's Sweet Sake*, by Clay M. Greene. The stock company, headed by Adelaide Keim, presents *Needles and Pins*. The regular olio embraces Mason and Frances, Claudius and Corbin, William Rowe, Hastings and Finn and the kalatechnoscope.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Sherman and De Forrest headed the bill in *The Battle of San Diego*, and the audience had lots of fun, helping in the bombardment with the cotton cannon balls that came over the footlights. Vernon, the ventriloquist, was a special attraction, and his very neat and pleasing act made a most pronounced success. The laughing hit of the bill was scored by James F. Kelly and Dorothy Kent, who kept the house in a continual uproar with their pleasing skit, in which they introduce a little of everything that is liable to tickle the fancy of the average spectator. Frank H. White and Lew Simmons were amusing in their old-fashioned, but still funny, skit, *Rats*. Mr. and Mrs. James P. Lee and Little Madeline made their appearance in vaudeville, after a season's absence in other fields, and were given a most cordial welcome. They were seen in the pretty little play, *Thou Shalt Not Steal*, in which they have been so successful at this house in the past. Since they were last seen here many improvements have been made in the act which have strengthened it considerably. The work of Little Madeline is worthy of the highest praise, and a very bright future may be predicted for this clever little child, as she shows more than usual intelligence in the reading of her lines, as well as in her acting. Mr. and Mrs. Lee sustained their reputations, and the trio were called before the curtain many times at every performance. Lillian Lawson, a very clever comedienne, who was added to the bill on *Decoration Day*, pleased so well that she was retained for the week, and scored at every performance. Irving Jones' new songs were laughed at and encored. Rice Brothers combined fun and acrobatics with good results. Charles and Fanny Van won many hearty laughs with their "back talk." McClain Sisters, Toledo and Price, Williams and Demdry, Connolly and Rowe and the vitagraph were well received.

KEITH'S UNION SQUARE.—Merian's dogs were held over for a second week, and it is needless to say that their success was as great as ever. Ward and Curran, always popular, had many new "wheezes" in their act, which went with a roar from start to finish. The Four Welsons scored heavily with their remarkably fine tricks on the flying rings. Klein, Ott Brothers and Nicholson made a solid, substantial hit with their fine musical act, which ranks the very best in vaudeville. They are all clever performers, neatly dressed, and present a good appearance. Curtis and Adams, German comedians of the better class, have an act that will compare favorably with the very best in that line. Their dialects are good, their jokes are funny and well delivered, and their dancing is excellently done. They were rewarded with almost continuous laughter and liberal applause. Charles C. Blanchard and Ella Hugh Wood scored strongly in their very amusing act, *The Boss of the House*. Le Roy and Woodford won many laughs with their comedy conversation. A decided hit was made by Mr. and Mrs. Allison in *Minnie from Minnesota*, in which Mrs. Allison is exceedingly clever as the Swedish servant girl. Other good acts were done by Coulter and Starr, Stevenson (a very smart magician), Rado and Bertram, Wilson and Davis, and the biograph.

PROCTOR'S TWENTY-THIRD STREET.—Blanche Ring sang her songs here last week, as well as

at the Fifth Avenue and in Proctor's Newark house. She proved a good drawing card and enjoyed the distinction of very large, black type in the programmes. Jessie Millward continued for a second week in *A Queen's Messenger*, and again was successful. She was ably assisted by Boyd Putnam. The chief novelty of the week was the first regular appearance in Manhattan vaudeville of Joseph Yerrick and his magic kettle. The act was fully described when it was produced at the Eden Musee a few weeks ago, and it is only necessary to say that Mr. Yerrick succeeded in mystifying the patrons of Proctor's completely. He did tricks with the magic kettle that must be seen to be appreciated. He has added some new stunts to the act that have improved it greatly, including the frying of an egg in a pan placed on a cake of ice. The act, taken as a whole, is bewildering in the extreme to the average spectator, and is sure to create a sensation wherever it is presented. Mr. Yerrick has a line of patter that makes the tricks extremely interesting, and he does his work in an extremely neat and graceful manner. The Stein-Eretto Family did some astonishing tricks in the acrobatic line. Kennedy and Evans and their monkey and cuckoo clock did much to put the spectators in good humor. Macart's dogs and monkeys pleased the children immensely. The sleigh bell playing of the two monkeys is a remarkable feature of the act. Edward Gray, "the Tall Tale Teller," told his tales tersely and titillated through the thronged theatre. The Reid Sisters sang, danced and did some acrobatic tricks that made up a very nice little act. They were very neatly dressed. Bingham's Grocery is the name of an act that includes some very good ventriloquism by Mr. Bingham and some amusing mechanical work by his moving figures. Dawson and White, a couple of young men, should be credited with a hit of the most decided sort. Mr. Dawson, the comedian of the team, has a good idea of what an eccentric should be. He dressed oddly and has a funny way of moving his feet that is extremely original and very diverting. He also has a mobile face, with a grin that is good for several laughs. Mr. White is an accomplished dancer and is a good foil for his partner. When they have the act in a little better shape they will

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CIRCLE.—Rosario Guerrero, the celebrated Spanish dancer, presented *The Rose and the Dagger* with much success. She is a very handsome woman, and her appearance created a most favorable impression. The comedy honors were carried off by Clayton White and Marie Stuart in Paris, which affords opportunity for the introduction of Miss Stuart's very pleasing specialties. Emma Carus was enthusiastically endorsed for her very clever rendition of some excellent songs. Miss Carus has suppressed her former exuberance to a great extent, and her voice and enunciation have improved wonderfully. The Empire City Quartette furnished a turn that was lively and pleasing from beginning to end, and they were forced to respond many times to vociferous calls. Trovolo, the clever ventriloquist, with his walking figures, scored heavily. Others were French Brothers, Gardner and Somers, Marcus and Gartelle, and Zimmer, the juggler. New views were shown on the vitagraph.

HAMMERSTEIN'S VICTORIA.—Rose Coghlan made her reappearance in vaudeville, heading the bill and presenting *The Ace of Trumps*, a strong one-act play, in which Miss Coghlan made a hit. She was assisted by Lynn Pratt, Collins and Hart scored heavily with their grotesque acrobatic comedy act. Sydney Grant told his stories and gave his imitations with his usual success. Mayne Remington and her "picks" did a turn that met with much favor. O'Brien and Havel's sketch, Cliff Gordon's clever specialty, *Aga, La Belle Blanche, Al, Wallz* and

F. F. PROCTOR MARRIED.



Frederick Freeman Proctor, the well-known manager, was married in this city on Thursday, June 2, to Georgena Eliza Mills, by the Rev. Richard Cobden, pastor of St. John's Episcopal Church, Lachmont, N. Y. The marriage came as a complete surprise to Mr. Proctor's friends, but that fact will not interfere with the showers of congratulations that will be sure to pour in upon him as soon as the news becomes generally known. For over twenty-five years Mr. Proctor has been an active, energetic, progressive manager and has handled many big enterprises, involving millions of dollars. He has always been known for his honest, straightforward methods in business, and the great success that has come to him is thoroughly deserved. Mr. Proctor, while driving through New Jersey in a big automobile, accompanied by his bride, on Sunday afternoon last, turned the steering gear of his machine sharply to avoid running down a carriage near Metuchen. The auto turned completely over, and Mr. Proctor was thrown quite a distance, sustaining a compound fracture of the left ankle. Mrs. Proctor fell directly under the big machine, but her life was saved by the fact that she fell into a ditch, the automobile forming a sort of bridge over her. She escaped with few bruises. Mr. Proctor was taken to the Colonial Golf Club in Rahway, where he was attended by a physician. The accident will postpone the honeymoon trip on which Mr. and Mrs. Proctor were to have started yesterday.

AL G. FIELD'S SEASON.

The Al. G. Field Greater Minstrels closed their season at Bay City, Mich., May 31, after having played continuously from Aug. 12, when they opened in Columbus, O. Since that time they have traversed the greater part of the United States, British Columbia and Manitoba, visiting the principal cities in Ohio, Indiana, Michigan, Illinois, Missouri, Iowa, Kansas, North and South Dakota, Arkansas, Montana, Colorado, Washington, British Columbia, Oregon, Idaho, Utah, California, Texas, Louisiana, Mississippi, Florida, Georgia, Alabama, North and South Carolina, Tennessee, Kentucky, Virginia, Maryland, West Virginia, Pennsylvania, Delaware, New Jersey, New York, Massachusetts, and Canada, traveling an aggregate distance of 25,430 miles. The shortest jump was from West Superior to Duluth, a distance of four miles, and the longest between Billings, Mont., and Fargo, N. D., when 690 miles were covered. Every stand was played as booked, with the exception of Walla Walla, Wash., and Baker City, Ore., on account of a washout on the railroad between Boise City, Idaho, and Baker City. In Charlevoix the company lost one of its principals by the death of John Blackford, who was stricken with apoplexy. With this exception there were no accidents, although in Victoria, B. C., ten of the members were overcome by escaping gas from a coke heater, and for a time it was thought that the consequences might be most serious. The season has been one of financial success, and Mr. Field has made the enviable record of not having a losing week during the season, and from Aug. 12 to Nov. 23 the books do not show a losing night. In point of gross receipts this season will be as good as any the company has ever had, but possibly, owing to increased expense, the profits will not be quite so great. The company disbanded at Columbus for the season, but will be reassembled on July 28. Some of the members will spend their vacation in that city, while others have accepted brief summer engagements. Tommy Donnelly will take out another Summer minstrel company to play Eastern watering places, and Burt Cutler's band will play concerts in Fairmount Park, Philadelphia.

WHITE RATS' BENEFIT.

The White Rats of America gave their annual benefit performance at the Grand Opera House on Sunday evening, May 29. It was a tremendous success, and many performers were on hand to see that the occasion should be made memorable. The bill consisted mainly of stars, the best known being Ezra Kendall, George Evans, George W. Monroe, Eva Mudge, James Harrigan, Keough and Ballard, Hayes and Healy, Conroy and McDonald, Paul Dresser, Maddox and Wayne, Sparrow, and McMahon's Minstrel Mails. Charles Aldrich was "props," and Ren Shields and Junie McCree divided the honors on the Announcement Committee. T. D. Sullivan, Tony Pastor, Sam Bach, Mr. McKenzie, Morris Quinlan and Manny Chappell led the list of box holders at "benefit prices." A large sum was added to the treasury.

BARTON AND ASHLEY.

One of the most successful turns that has yet visited England is Barton and Ashley, whose act they excel, and their skit, entitled *Canal Boat Sal*, is familiar to every vaudeville house throughout the British Isles. Barton and Ashley will close in London week of June 12, after twenty-two months continual work, and sail for America June 22 for a three months' rest. They will return in October, to open at the Moulin Rouge, Paris for one month, with the Moss and Thornton, Stoll, Macnaughton, Livermore and Robinson tours to follow, which will keep them booked up solid until June, 1906. They are great favorites in Europe, so when they return their welcome is assured.

MORE STARS GOING IN.

Robert Gran was never so busy in his life as he has been for the past week, during which he closed some very important deals. He has arranged for the vaudeville debut of Odette Tyler in a play called *The Man and the Maid*. He has booked Charles Hawtrey up to July 11, and has induced George Evans to temporarily return to his first love. At the Circle next week Mr. Grau has booked Jessie Millward and the Champagne Dance from *The Silver Slipper*. Gilmore and Leonard were reunited through Mr. Grau's efforts and open in Chicago next Monday.

JAPANESE ACROBAT KILLED.

Kintu, Kachii, twenty-two years old, a member of a troupe of Japanese acrobats playing at Luna Park, Coney Island, was killed by a fall of ten feet from a wire on Sunday afternoon last. The place was packed with people, fully ten thousand being present, and the accident caused great excitement. The fall was very short, but the acrobat had no time to turn, and struck on his head on the railing that surrounds the circus ring.



BARTON AND ASHLEY.

compare favorably with the old team of Smith and Campbell, Emerson and Stone, Juggling comedians; Heusel and Kooper, Dutch comedians, and Master F. Allan Coogan, singer and dancer, together with the kalatechnoscope, made up the bill.

PROCTOR'S 125TH STREET.—Jessie Millward was a special attraction last week and made a hit in *A Queen's Messenger*, assisted by Boyd Putnam. The stock company was seen to advantage in *The New Magdalen*. W. S. Hart made his first appearance with the company as leading man, and was immediately installed as a popular favorite. Adelaide Keim pleased with her portrayal of the woes of the leading character. George Bryant, H. Dudley, Hawley, Edwin Fowler, Harry McRae Webster, George Howell, Julian Reed, Robert Keane, Estelle Earle and M. Davidge shared in the applause. The regular olio was headed by Katie Rooney, and included Lutz Brothers, Dooley and Fowley, the Beemers and the kalatechnoscope.

HURTIG AND SEAMON'S.—Florence Reed made her reappearance in vaudeville, presenting with great success Hugh Ford's comedy sketch, *Caught With the Goods*, which has some good complications and much amusing business. Miss Reed's part fits her admirably and she played with a dash and spirit that enthused her audiences and brought forth abundant evidence of appreciation. Bill Tom's piano playing was an attractive feature, and he was repeatedly encored. Harry Le Clair's new act, elaborately costumed and splendidly done, was cordially received. Harry Thompson told some new stories and his local imitations caused much laughter. Osman and Hunter, the Watermelon Trust, Rita Redmond, and the Cas-tanors and the vitagraph pleased.

PROCTOR'S FIFTH AVENUE.—Blanche Ring, who played three of the Proctor houses last week, was a special card here, and made a decided hit with her songs. She reviled "The Belle of Avenue A" and her clever method of singing it brought hearty encores. The stock company appeared in *Needles and Pins*, the old

vitagraph were well received. The indoor season closed on Saturday evening and the summer entertainments will be given on the roof.

The Burlesque Houses.

DEWEY.—The Moonlight Mails reappeared last week and were given a most cordial welcome by a series of large houses. The burlesques, A Rialto Rounder and A Round Up, were well staged, and there was much hilarity during their presentation. An excellent olio was provided by Marie Rogers, Deltorelli and Gissando, Reidy and Currier, Fields and Woolley, and Rosalie and Taft. This week, Bohemian Burlesques.

GOTHAM.—The Vanity Fair Extravaganza Company filled the house with merry Harlemites last week, and encores were the order at every performance. The olio was headed by Mlle. Ani, who did some splendid work on the trapeze. Imhoff and Conn, the three Browns and others also received hits. The burlesque offerings were well received. This week, Wine, Woman and Song.

MINER'S BOWERY.—The City Club Burlesques closed the season at this house last week. Bryant and West and Grace Leonard were prominent in the olio.

MAYER'S EIGHTH AVENUE.—Al. Mayer's Octoors were the closing attraction of the season at this house, and pleased large crowds.

WEBER AND FIELDS FAREWELL.

Joseph M. Weber and Lew M. Fields made their last joint appearance at the New Amsterdam Theatre on Saturday evening, May 28, when their stock burlesque company was disbanded. The house was crowded and there was a big demonstration when the last curtain fell. Speeches were made by Peter F. Daley, John T. Kelly, Charles J. Ross, Mabel Fenton and others, and Weber and Fields shook hands as the orchestra played "Auld Lang Syne."

VAUDEVILLE.

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VAUDEVILLE.

A REAL VAUDEVILLE ACT.

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Bert Howard AND Leona Bland

Time all filled for next season, from August 29 until May 5. Will accept June 6-13-20. New act one big success. New ideas the feature of this act.

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"The most diverting turn at the Hippodrome is the American Juggler, W. C. Fields. His manipulation of India rubber balls is the funniest thing we have seen for many a long day." — *The Sportsman*, London, April 7.

Hippodrome, London, until May 28, then en tour.

GILLIHAN and MURRAY

Electric Park, Kansas City, Mo., last week, this week and two more weeks. Then Orpheum, 'Frisco.

Mike Helms is the man we are working for, and thinks we are a merry old treat. Liberati is the feature which makes big gate receipts. The figures, the Diving Elks all are great to see. Gillihan and Murray, in the Village, are better than they used to be.



"Those Mysterious Fellows,"

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Presenting the most perfected and cleverest executed Substitution Mystery extant. The talk of every bill. Week of June 5, Spring Grove Park, Springfield, Ohio; week of June 12, Reeves Park, Fostoria, Ohio; week June 20, Chicago Opera House, Chicago, Ill. Weeks June 25 and July 8 OPEN.

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In a new and novel Dancing Act, introducing the Radium Dance and the only Transparent Mirror Effect in existence. Now booking time for next season.

Address care of MIRROR.

Majestic Musical Four

(COLLINS, MADELL, TERRILL AND SIMON)

The Majestic Musical Four (Collins, Madell, Terrill and Simon) scored a decided hit in their sketch, "At the Mirth and Melody Inn." This is a new quartette, made up of two popular teams, and the combination is an excellent one. The act begins with a series of side splitting situations and later on there is plenty of good music cleverly played on various instruments. All four are fitted with congenial parts, and their success was emphatic from every point of view. — *N. Y. DRAMATIC MIRROR*, June 4.

The Feature Act Poll's Theatre, Waterbury, Conn., last week. This week, Poll's Theatre, Hartford, Conn. June 27 Open.

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PRESENTING

"THE WIDOW'S THIRD," and "THE LITTLE MOTHER."

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(COOPER, TALLY, MAYO and COOPER).

Big hit at Hammerstein's Victoria, last week on our return date in four weeks. May 9, Orpheum Theatre, Utica, N. Y.; 16, Jacques' Theatre, Waterbury, Conn.; 23, Hurst and Seaman's, N. Y.; 30, Circle Theatre, N. Y.; June 6, Chase's Theatre, Washington; 13, Keith's Theatre, N. Y.; 20, Keith's Theatre, Boston; 27, Keith's Theatre, Philadelphia; July 4, Shea's Theatre, Buffalo. Now booking time for next season. Address WM. MORRIS, or IRVING M. COOPER, Mgr, 3 Rutgers St., N. Y.

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FRED ECKHOFF and GORDON ANNA

Twenty-four minutes of laughter and applause. Real laughter and applause.

Booked by JO PAIGE SMITH of WM. MORRIS.

VAUDEVILLE IN LONDON.

Editor and Correspondent of *The Mirror*,
11, Old Bond Street, London, W. 1.
Telephone, May 21.

After considerable pro and con of the question of the number of acts to be staged within the time allowed, the managers of the music-hall managers and the Society of Artists' Association are now willing, so I understand, to agree to the American Managers' suggestion of a thirty minutes' time limit, and the five minutes' grace required is now likely to be refused. They also agree that the acts "written down" but to continue themselves to original matter. No limit is to be placed on the number of scenes. Both sides are agreed about having only six principals in each sketch, and so the only outstanding trouble is the question of "supers." The American Managers' Association says that no more than sixteen are to be employed, and the other side holds out against any limitation of merely "thinking" parts.

Vaudville is among the new comers on the Alhambra bill, and as a foot equilibrist he excels, training from Mexico, and possessing the native agility, his turn is a valuable addition to the programme, not so much on account of the novelty, but in the extraordinary balancing powers he exhibits. His crowning feat is in balancing three balls, one on top of the other, and a barrel, all of which he juggles with his feet in a remarkable manner. He made a decided success.

With twelve Chihuahua dogs, also from Mexico, Rosina Caselli, daughter of the great wire-walker, Caselli, and well known in America, has one of the smartest animal acts in the business. The performance is rather unique in the marvelous tricks these tiny animals go through from the gymnastic to the humorous, striking off a good finish by entrance and exit of a miniature automobile worked by one of the dogs and in which they all ride off the stage. Added to the ballet All the Year Round, on Thursday night was a novelty in the shape of a "radium" dance, invented by an American, I understand, and it turned out to be interesting, though not particularly exciting.

At the Tivoli, Harry Edson and his dog "Doc" has a good place on the bill and deserves all the applause coming to him. Edson must have had more than the ordinary amount of patience to have developed so much sagacity in his little friend, which seems to have a very remarkable confidence in his master. Appearing on the bill is Marie Loftus, whom I remember seeing at Weber and Fields some time back. She is still very prepossessing, and the famous Cecilia Loftus should be proud of being the daughter of such a talented mother. Unfortunately, the star turn of the Tivoli, Yvonne Lamor, a well-known Continental artiste, had mislaid her voice the night I was there and did not appear. It was a great disappointment all round. As musical specialties go, Mountford and Walsh, are entertaining and a good addition toward a pleasant evening.

A clever pianist is Kopski, but I did not think it was absolutely necessary for him to describe himself previous to the performance as the first classical player to favor the vaudville stage. His execution was powerful but not astonishing, and he betrays a fault in trying to impress the audience with the condescension (?) of his appearing there at all.

At the Royal Cambridge Theatre, a cozy little hall, Binns and Binns, who have appeared in the States, have made their act sufficiently American to make one think they hailed from there. Their audience appreciated their humor immensely. The four Estrelas evidently are not handicapped in their clever gymnastic display by the compactness of the stage, for they are able to suit their apparatus to their surroundings and go through their feats without losing any of their natural grace.

The Empire Theatre has a new turn in the Hugoton Troupe of Russian singers and dancers. Besides their national dancing, in which they are very agile, they show skill in tumbling and other acrobatic feats. They dress their act smartly and work with a finish exciting much applause.

A theatre performance in the theatre is the excellently revived effort of Professor Berner, described as the King of Marionettes. He produces several good effects suitable to his miniature stage, and, on the whole, showing a great ingenuity in the handling of the dolls. Bedini and Arthur are the week at the Empire, and score heavily with their ludicrous juggling act, keeping the house in shrieks of laughter.

It seems a pity that so good a turn as Les Postillons, with their smart appearance and clever horn playing, should wind up the bill. I suppose, however, it fails to the lot of all artists, no matter how good. The eight girls also dance neatly and display sufficient ability to be an attraction here as the last on the bill. High Jinks, the Empire ballet, is still drawing big houses.

Reports from the provinces mention that the Adonis Trio at the Empire Palace, Sheffield, are making a big hit. At the Empire, Liverpool, the American Comedy Four are doing very well with their eccentric singing act. In the same town, at the Lyric, are appearing Nelson's Newsboys' Quintette in their successful sketch. Carl Hertz is at the Palace Theatre, Hull, deceiving his audiences to their entire satisfaction.

At Glasgow, Franco Piper distinguishes himself at the Empire Theatre with his banjo playing, as he did at the Victoria Roof Garden last summer.

Cinquevalli, Starr and Leslie and Rachael Lowe are a strong trio for the Empire Palace, Leeds.

The New Palace, Bordesley, is being delighted nightly by Maud Courtney and Eugene Stratton, who thought was still in America.

The Swicks and the Borellis must be competing for honors at the Empire, Cardiff.

Barton and Ashley, and Gallando, the clay modeler, score heavily at the Empire Theatre, Dublin, while from Belfast good reports come about Terry and Lambert.

Julie Mackey is at the Palace Theatre, Leicestershire, where she is a favorite.

Hengler's Skating Rink in this city was opened last Thursday night under the management of the Royal Italian Circus company, with a unique organization that numbers over two hundred performing animals.

Will H. Fox ("Paddiwhisk") sailed for the other side last Wednesday on the *Oceanic*.

J. W. Ransone has made a decided hit in The Prince of Pilsen. He is most versatile, as I remember him making such a big success with his burlesque on Croker in vaudville some years ago, and now, as the German-American, he excels even in that line of work.

REVOX.

inst scene, entitled 1804-1904, enacted by the Rake and company. The tableaux are prettily arranged and the principals show talent. Commencing with the stately minuet and finishing with a smart cake-walk, the whole company carry out the effect to great success. Malcolm Scott makes an excellent deputy for Dan Leno, who I am sorry to say met with a severe accident last week, tripping downstairs. Scott, in a costume which one might be seen at a mother's meeting, is distinctly humorous, showing a fund of originality in his contemporaneous patter. He entitles his skit, The Woman Who Knows, and it is intensely funny, at the same time being clever. If he could only devise a better form of exit than his peculiar dance off the stage, which has no connection with his act, there would be no fault to find. Such comedians as he are rare nowadays. The Manello-Maritz Troupe of Acrobats composed of three women (very charming) and one man, are marvelous in their equilibristic feats. The women are athletes, and have a good command over their powers without losing any womanly grace. As a motorist, Harry Tate has extracted as much humor from the predicaments of a broken-down automobile as is possible. His troubles are very ludicrous and highly amusing, going far ahead of the several others who have followed in his footsteps by burlesquing a motor-car upset. Arthur Prince, the prince of ventriloquists, is back in town, and, I can only repeat that he combines refinement with talent to perfection. There are several other good turns on the bill doing credit to the Pavilion management.

The Tivoli need not complain of a lack of business, and this week especially I should think would draw an extra smart set of patrons, whether out of curiosity or not, to see May Yohé, who is back in London after having disappeared from the stage for such a long while. Miss Yohé received quite a flattering ovation and seemed, perhaps from modesty, unnecessarily nervous, particularly noticeable in her old-time coon song "Oh, Come, My Love!" conjuring up many pleasant memories. In her second song she was supported by a handsome bevy of girls, who worked sincerely to add to Miss Yohé's success, though personally I did not think the song did her justice. She is still very attractive, and though she has only recently launched in vaudville she has already made good impression.

John Ford is a redoubtable champion in dancing. Halling from America, one would look more for buck step than the expert clog dancing that he gives so excellent an exhibition of. He is daring in a sense, styling himself as a champion, considering that he is in the home of clog dancing, but knowing his prowess he need have no fear, for except in a compatriot, Norman French, I do not know of any one who could compete with him. His success was assured before he had finished his performance, the audience nearly verging to enthusiasm in their appreciation.

Smith and Doseto are making a big hit in their comic specialty, their tumbling being just short of marvelous.

Yvonne Lamor this week has regained her voice, but I am sorry that she does not use it to some more original effect, for it seems that she is able to do so. "The New Rake's Progress," her effort, appears to be an infringement on the song that Ida René has made so popular. Surely Miss Lamor should strike out for herself, and I hope she will not mind my suggestions, for I realize that she is fortunate in being possessed with a good presence. Binns and Binns score one of the laughing hits of the bill, which has some big attractions, such as Marle Lloyd, George Robey, Gus Elen, and Ernest Shand.

Charles Leonard Fletcher, who left to-day for South Africa on the *Kenilworth Castle*, will make his presence be missed from the Chelsea Palace, where he made the success of the programme. An actor's dressing-room is a novel idea for a background, in which Fletcher shows the art of making up in view of the audience. His first impersonation was that of Mark Twain, and then of William Gillette in *Sherlock Holmes*, showing great versatility in these opposite characters. His crowning effort was that of Count Drak, made famous by Charles Warner. Mr. Warner need never be ashamed of Mr. Fletcher's effort, for they both have succeeded in bringing down the house with that wonderful part. Edgar Hyman knew what he was about in engaging Fletcher for his African tour.

A turn worthy of mention at the Chelsea Palace is that of C. Emlyn Jones and his Emerald Ladies' Quartette. He is a tenor of no mean power, and his rendering of Irish songs supported by his quartette had a very sweet effect, but he should pay more attention to the appearance of the women, who seemed to lack the art of stage presence and also of making up. With a better appearance they could make an impression worthy of any first-class hall.

Two well known turns are Millie Lyndon and the Westwoods, cycling experts, who contribute toward a most agreeable entertainment.

Houdini and Hardeen, the fraternal handcuff manipulators, sailed for U. S. A. yesterday on the *Deutschland*. Among their fellow passengers were George Marlon, Martin Beck and Frank Macnaghten, of the Macnaghten Tour.

Mentioning Houdini reminds me that he has had an imitator in one "Nordling," whose real name I understand to be Esco Stein and whose act has proved as yet to be rather a fiasco. His engagement at the Canterbury was cut short after the third night. As an infringement on an excellent act, it deserved no better fate.

Billy Howard and Katherine Harris, in their skit, "Adventures of a Happy Tramp," have been making a big success on the Moss and Thornton Tour. They open very shortly in London.

Just arrived from the States, World and Kingston, en route for South Africa, paid their respects to THE MIRROR office. They look forward to the trip with much interest.

Young Johnnie Quigley, the newsboy tenor, is over here with lots of good ideas and an excellent voice which ought to bring him plenty of work.

Mile. Elda, managed by W. G. Maitland, in her novel posing act, opens up shortly at the Britannia on the Barrasford Tour.

The Pantzer Brothers, who are appearing at the Hippodrome, have met with a great bereavement in the death of their father in Berlin. They are well known in America, and general sympathy will be theirs.

While performing on a trapeze at a music hall in Bordeaux, Mile. Optat, an acrobat, fell in the stalls and was killed.

Edgar Smith sailed to-day for America on the *Minchaha*.

REVOX.

VAUDEVILLE IN BROOKLYN.

The Orpheum Opera company opened its regular Summer season at the Orpheum Theatre week of May 23 with The Fortune Teller. Under the direction of Milton and Sargent Aborn this dainty little opera proved a great surprise. The book, lyrics and music were brought up to date in a pleasing manner, and the costumes and scenery were in every way satisfactory. The result of Mr. Aborn's well directed efforts was seen to best advantage in the ensemble work of the chorus, which was exceptional. Taken as a whole the chorus was far above the average and was evidently selected with a view to securing the best possible voices available, and as such could give many a chorus on Broadway points on an ensemble finish. Grace Orr Myers in the title role of the gypsy maiden made a pronounced success. She has a charming personality and a voice of excellent quality. Her enunciation was truly phenomenal and deserving of great praise, for it is an important point that few artists today pay enough attention to. Robert Left scored a laughing hit as Fresco. He was "working" every minute and his efforts to please were more than appreciated. Phil Branson, Edward Metcalf, Herman Hirschberg, Bertie Dale, and George Tenney carried off the minor roles with credit.

Last week The Wedding Day was the offering. Dorothy Morton assumed the role of Lucille D'Herbert and carried off the honors in her accustomed sprightly manner. Her voice has improved somewhat since her last appearance here. Blanche Adams made a charming hit as Rose Marle, her cute manners and pleasing voice easily making her a favorite. William Blaisdell

and others, compositors and

THE NEW YORK DRAMATIC MIRROR

JUNE 11, 1904

VAUDEVILLE.

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Rose Sartella as The Beauty—Title Role.

New Orleans *Item*, Jan. 26, said:—Miss Sartella was sweet in every respect, voice, face, lips, etc. She created an excellent impression.

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"Every now and then you can find in the Vaudeville theatre some exceptional performer, some particular talent, some person, who gives promise of rising above things vaudeville and ultimately sharing in the best art of the theatre. I found such a performer last week at the Avenue in Miss Elsie Janis. Miss Janis as yet is but an imitator, but she has a perfect freedom of movement and gesture, a versatility of expression and an aptness at mimicry that indicates real genius. You know it is the art of imitation that is prima facie evidence of a greater art, for acting is but imitation after all."—*Pittsburg Dispatch*, May 1.

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Cleveland's Theatre,

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CLIVETTE

THE MAN IN BLACK

players, and preparations will soon begin for the opening, which is scheduled to occur in September.

MORE BIG STARS FOR PROCTOR'S.

The successful engagements played by Charles Hawtrey, Jessie Millward and Blanche Ring at the various Proctor theatres have caused Mr. Proctor to offer inducements to other well-known stars, and they are eagerly responding to his irresistible financial inducements. The most recent additions to the list are William H. Thompson and Isabel Irving, who will play separate engagements in the Proctor theatres in one-act plays. Mr. Proctor has his eye on even bigger game, and it need cause no surprise if one of the best-known comic opera comedians in the country and one of the most popular of the female dramatic stars on the stage soon give their consent to be billed as "headliners."

NEW HALL FOR HURTIG AND SEAMON.

Hurtig and Seamon have arranged with the owners of the St. Nicholas Rink in Sixty-sixth Street, to have the interior of the place remodeled at an expense of \$30,000, and when the improvements are completed it will be opened as a music hall. The changes will involve the building of a gallery, a number of exits and fireproofing in various places, so that the laws will be conformed with in every way before the house is opened as a vaudeville theatre.

HOUDINI IS HERE.

Harry Houdini, the "King of Handcuffs," arrived in New York yesterday, and his first call was at THE MIRROR office. He had a very pleasant voyage, and feels very much refreshed after his trip. He will rest here for several weeks before returning to Europe to fill engagements covering several years. An interesting chat with Houdini will appear in next week's MIRROR.

KEITH-DAVIS AGREEMENT.

B. F. Keith and Harry Davis have come to an agreement by the terms of which they will work in harmony in Pittsburgh. Keith has bought the Alvin Theatre in that city, and there was much talk of possible friction there next season. The anticipated war will not occur, however, as the whole matter has been satisfactorily settled.

A REPORT CONTRADICTED.

Manager Fred R. Hamlin said yesterday: "Despite all reports to the contrary, Charles Guyer and Nellie Daly will appear together next season in Babes in Toyland. I have an iron-clad contract with them as a team, and they will either appear under my management or they will not work at all."

VAUDEVILLE JOTTINGS.

A letter has been received at THE MIRROR office announcing the death on May 19 of the father of "Billy" O'Brien, the minstrel, who was last heard of in Orangeburg, S. C., on March 7.

Press Eldridge has gone to Europe for a rest. He will return to begin his next season about Aug. 1.

Charles R. Gilbert and co. presented a new one-act play, called The Mavrek Man, at the New Rochelle Theatre on Decoration Day with much success. Mr. Gilbert will book the play at the leading vaudeville houses, and already has some good offers of time.

Bush and Gordon, famous comedies, have completed successful engagements of thirty-six weeks over the leading vaudeville circuits. They are booked for the Summer with Edward Shavne, playing the principal Western parks, opening at Chester Park, Cincinnati, on May 22.

Marie McNeil, the cornet soloist, has closed her second season as leading vaudeville feature with the Fenberg Stock co., and has been re-engaged for the coming season. She will spend the vacation months in the Thousand Islands and will open with the co. Aug. 29, at Portland, Me.

Elo Adler is meeting with great success over the Orpheum Circuit and is now in her tenth week in San Francisco. She will play Los Angeles, Chicago and Detroit to follow, and will rest a week or so with her family in Chicago before playing the Eastern circuits.

John W. Vogel and Mrs. Vogel left Columbus, O., last week for Vogel's Ranch on Buckeye Lake for a six weeks' fishing trip. Among the guests are Charles Grimesley and I. S. Potts, treasurer and agent of Vogel's Minstrels, and Mr. and Mrs. Edward Correll and daughter Flora. The party made the journey in Mr. Vogel's new private car, "America."

The Three Diamonds opened in Denver week of May 23 as headliners and are said to have made a hit. They are booked in all the leading vaudeville houses in the West up to Nov. 1. Miss Deradetta wears several beautiful gowns imported from Paris.

Arthur Lane and Grace Keffer (formerly of Keffer and Diamond) have signed contracts to appear together next season in vaudeville. The new team will be known as Lane and Keffer and will present the comedy sketches made famous by the old team.

Newell and Niblo, the instrumentalists, are in their tenth season with their own co., known as the Gaskell Stock co. They are booked until July 6 at which time the co. will close, and Newell and Niblo will return to vaudeville. They have an excellent line of bookings for next season, including the Orpheum and Keith circuits and Tony Pastor's, as well as about eight weeks of Summer parks.

Magistrate Higginbotham, of Brooklyn, has dismissed the proceedings brought by the Rev. Cortland Myers of the Baptist Temple, Brooklyn, to obtain a warrant for the arrest of Percy G. Williams, manager of the Orpheum, on a charge of violating the Sunday law by giving concerts in costume. Mr. Myers has started on a crusade and intimates that he will carry the war to Coney Island, where the gay soubrettes and the merry comedies are wont to be especially festive on Sundays, from early morning until long past drowsy eve.

Edward R. Burton, of Burton and Brooks, has brought suit against Rose Coghlan for \$150, alleged to be due for writing a sketch called A Modern Lady Gay for Miss Coghlan. Miss Coghlan asserts that the sketch was not satisfactory and was never accepted by her.

The Novelty Comedy Four (William Argallie Mark Thompson, William Lawrence and W. S. Cett) opened the Summer season with William Josh Daly's Minstrels at Rorke's Glen, Elmira, N. Y., on Decoration Day, and met with success. They will open on Oct. 1 with William B. Van's Mustard Comedy co., under the management of Sullivan, Harris, and Woods.

The Studio Club Quartette, managed by George Valentine Ellery, who is also the baritone, are at the Galveston Flood, Coney Island, for an indefinite engagement.

Mr. and Mrs. William Frederic put on a dramatic one-act play at Tony Pastor's Theatre on Decoration Day. It was written by Edward McWade, and is called Fortune's Food. Despite its bad name, the bill, following the vitagraph, made a decided hit. Mr. and Mrs. Frederic received four curtain calls, something unusual at that hour in a vaudeville house, even for excellent acts. Evidently the audience thought Fortune's Food something more than excellent. The little piece has a powerful dramatic story and excellent comedy. Mr. Frederic intends having special scenery and light effects, and the piece will be seen regularly in a short while.

Johnson and Dean write under date of May 21 that they recently closed a successful return engagement at the Palace Theatre, London, and opened on May 14 at Budapest. Their act has created a genuine sensation and they are booked ahead for many months.

Harry Thompson was one of the favorites last week at Hurtig and Seamon's.

Clayton White and Marie Stuart have decided to decline a number of tempting offers from legitimate managers and will remain in vaudeville next season.

The Trocadero, a small music-hall in Harlem, was struck by lightning one night last week. Amy Butler and Bosse Wilkile were dancing when the bolt struck but they kept right on, and this action on their part probably prevented the panic that might have ensued.

Josephine Sabel has been reengaged for a month in Paris. Her success has been phenomenal, singing on songs in French. This gives her quite an advantage, being such a true scholar in the French language.

Miss Master's co. will present a one-act play, called Romance, at the Red Cross, at Proctor's Fifth Avenue Theatre on June 12.

Joseph F. Lyon, who used to be a first-class vaudeville agent, has branched out in a new field. He has opened offices in the Smith Building in the Bronx and will handle real estate in that section of the city. He expects to do a good deal of business with his old vaudeville clients, as many of the head-

liners who earn large salaries are seeing the wisdom of investing in New York property.

Herrmann the Great will give an entertainment at the Hebrew Orphan Asylum on Friday evening of this week, under the direction of Signor Lang New- man.

One of the trained elephants at Luna Park helped out the press agent last week by escaping from the resort and swimming from Coney Island to Staten Island, a distance of several miles, through rough surf water. The New York papers had columns about the affair, and the elephant received an extra ton of hay and a quart bottle of gin for his admirable sagacity.

Hawley and Vass are now touring Southern California, under direction of Archie Levy. They will shortly make a circuit of the Middle West under his management.

Williams and McBurn opened their Summer season at Fostoria, O., June 5, and are booked fourteen weeks ahead. Their Winter season opens Oct. 3 at Tony Pastor's.

Harry Davenport will next week begin a special engagement of five weeks in vaudeville opening at Chase's Theatre, Washington, with the Keith circuit and Temple, Detroit, to follow.

David O'Brien and Henriette Herold opened their Summer season at Columbus, O., with Midway Park, Piqua, O.; Lindenwald Park, Hamilton, O., and some of the best parks to follow. Miss Herold's soprano singing is a feature of the act.

Williams and Walker and their co. after an engagement in England of sixty weeks, will sail for New York on June 1, and will open at the Savoy on June 14. The co. will open at Atlantic City in a few weeks, under the management of Hurtig and Seamon, and will make an extended tour of the United States.

"Father Bill" Daly, the well-known horseman, will appear as a monologist in aid of a Coney Island church on Thursday evening of this week, at the Brighton Beach Music Hall.

The opening bill, with which Wayburn and Anderson will inaugurate the season of the New York Theatre Roof next Monday night, will include Ned Wayburn's most elaborate ensemble specialty, entitled, Ned Wayburn's Girls, in which fifty performers appear, including two players, the Melzetti Family of acrobats, Max Wayburn's singing; Melzetti's musical dogs; Max Waldron, female impersonator; Rosa Naylor's tropical birds; Ned Wayburn's "Ray" Sextette; Herbert Brooks and his magic trunk; Tasco, the con shouter; Genaro Soldierno and his orchestra, and others.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Aerobic Girls, Eight—Folies Bergere, Paris, France—Indefinite.

Adams and White—Pastor's, N. Y., 6-11.

Adams, James R.—Luna Park, Coney Island—Indefinite.

Adams, Mildred—Henderson's, Coney Island, N. Y., 6-11.

Adler, Flo—Orph., Los Angeles, 6-11.

Agn-Chase's, Washington, 6-11.

Albertus and Bartram—Circus Variete, Stockholm, Sweden, June-July.

Aldrich, Charles T.—Victoria, N. Y., 6-18.

Alexandria, Mlle.—Luna Park, Coney Island, May 10-Sept. 3.

Alfred's Monkeys—Luna Park, Coney Island, 6-11.

Allison, The—Keith's, Philadelphia, 6-11.

Alva—Luna Park, Coney Island, N. Y.—Indefinite.

Amalia and Manola—Comique, Spokane, Wash., 6-11.

Amsden and Baird—Shea's, Toronto, 6-11.

Arlington and Delmore—Pastor's, N. Y., 6-11.

Armstrongs, Famous (3)—Chase's, Washington, 6-11.

Ashton and Earle—O. H., Chicago, 6-11.

Agn-Chase's, Washington, 6-11.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Vaudeville is now reduced to its minimum here, two houses open, with Cleveland still making his bones in print and the Orpheum and Casino organization saying nothing extra, but swing much wood. Mr. Kohl's C. O. H. bill this week is headed by the Madisons, and includes Geron and Clayton, Holloway Trio, George Thatcher, Swan and Bamford, Sadie Leonard, Kherne and Cole, Eckert and Gordon, Anna Caldwell, Robinson and Grant, Clark and Gladstone, Collins and Keane, John and Alice M. Howell and Ashton and Earle. Leon Gladstone always a star attraction here, is prominent on the bill at Cleveland's, which includes Lewis and Ryan, Harry Clinton and the Lawrence Sisters, Eddie Stone, Robert McWade in a condensed Rip Van Winkle, Colby and Way, Dixon, Bowers and Dixon, Leroy and Blake, and Rapoli the juggler.—Sans Souci, Three Merrills, Brothers Dixon, Juggling Normans, John and Florence Gregson, and the Pelots.—Tremendous Peacock Girls.—Sam Jack's: Lillies and Johnston, Irene Hill and Nellie Peters, and their ushers, hit at C. O. H. last week, and other hits on the unusually good bill were made by Russell Brothers, Robert Carter and co., Pierce and Maizie, and James J. Corbett, who got as close attention and as much applause as anybody.—Mr. and Mrs. Robins in Counsel for the Defense captured all their audiences at Cleveland's, and Eliza Proctor Otis gave her monologue, Engagement and Marriage Up-to-Date, very cleverly. Julian Rose made a big hit.—Gentry Brothers' show is in town, playing two days at a time in various parts of the South Side.

O. L. COLBURN.

BOSTON, MASS.—To supplement the efforts of the Fadette Wamman's Orchestra at Keith's this week the bill is on the rest of the Summer series. C. Blanchard and Ethel Haze in a funny sketch, James F. Kelly and Dorothy Kent, Martine Brothers, Rudy and Courier, Lillian Shaw, Perry and Randall, Paul Barnes, Coulter and Starr, Le Page, Eddie Reeves, and the biograph make up the bill.—Toby Lyons, who has been with The Isle of Spice, is now back with his old love, the Howard Athenaeum, where he played so many engagements last year. The other attractions are La Velle and Grant, Fields and Hanson, Kittle Bimbo, Three Mitchells, Ben Walker, Brown and Scott, Dooly, Fred Caldwell, Clifford and Hall, Frank Phipps, Bellamy and Roberts, McGroarty and Marshall, Frederick, the kinograph, and the burlesque contingent in June Bridges.—Out at Norumbega Park the Alabamians co. includes Searl and Violet Allen, Hickman Brothers, Village Chor, Fisher and Johnson, and Pearl Danforth.—Among the turns at the Lyceum this week with the Transoceanic co. are Hall and Hughes, Conaway and Kileen, Cunningham and Fowler, Marion Saville, and Harry A. Murray. To supplement the work of the Summer stars at the palace there is an olio consisting of Mike Needham, Kenney and Hollis, Devine and Schultz, Wallace and Johnson, and Howard and Anderson.—At Austin and Stone's the variety contingent is made up of John Christian, Will Gardner, Valley Clarke, Mandie, Dette, Carter and Taylor, Barker Trio, Whalen and Searles, Morris and Daley, Violet Sisters, Kelley and Barton, and the Capitolio Trio.—June 17 will see all the open air theatres in the vicinity of Boston open for the Summer season.—J. E. Dudson and Annie Irish have been engaged to appear in vaudeville at Keith's.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre is doing remarkably well. Attractions for week 6-11 include Merlins dogs, Edmund Day and co., John D. Gilbert, Klein, Ott Brothers and Nicholson, Leroy and Woodford, the Allisons, Green and Wiggin, Aerial Shaws, Four Welsons, McIntyre and Rice, Rado and Bertan, the Heistons, and Stevenson. Coming week 13 Edwin Stevens.—The Trocadero presents a New York Girl co., Imhot and Conn, Couture and Darragh, Laddie and Vandyke, and the Farnham Twins are features.—At the Lyceum Little Gilson and Billy Hart remain for a second week. The co. is announced as the French Folly co. Business is keeping up pretty well and made-up programmes will be the rule for the future.

S. FERNBERGER.

TOLEDO, O.—Arcade: One of the strongest bills of the season was presented week May 20-4. Harry Glazer and co. put on the one-act farce The Wrong Man. The three Schuyler Sisters sang very cleverly. The Macks, Three Troubadours, and the vitagraph wound up a strong bill.—The Farm season also opened 29. The Hollands opened with a strong acrobatic olio. Georgia O'Rane sang and gaveimitations. H. V. Fitzgerald did clever character changes and Master Duffy and his papa and mama presented a one-act comedy. The Gotham Comedy Four sang well, and Dixon, Bowers and Dixon had a good dancing number.—Item: Otto Klives, who has heretofore managed the Farm, is also manager of the Casino this season. Mr. Klives has severed his connection with the Valentine Theatre and next season will be found in other fields.

C. M. EDSON.

CARTFORD, CONN.—Poll's (S. Z. Poll, mgr.): Louis Kline, res., mgr.: The record breaking audiences continue, notwithstanding the Summer weather. The bill week of May 30 was most pleasing, consisting of the Vedmars, Bassett and Scott, A. O. Duncan, the noted ventriloquist; the five Noses in a most picturesque and pleasing musical act; the Mozart Comedy Four, who are not only very funny, but sing nicely as well; Walter C. Kelly in funny dialect, and McWatters and Tyson in a very taking act.—Items: The Order of Raspberries, which was started at Poll's, is now a well known attraction and is rapidly extending throughout the country. The local branch, by reason of seniority, has the distinction of being the Grand Lodge. After the performance 3 several new members were taken in, after which a reception was held on the stage. In which all the people playing at the theatre took part and greatly enjoyed the occasion.—Manager Poll, finding his office at this theatre too small for the proper transaction of his big business, has just completed a large addition, which is elaborately furnished and finely decorated.

A. DUMONT.

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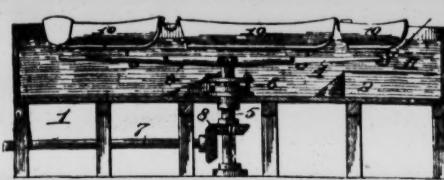
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STAGE AND AMUSEMENT INVENTIONS.

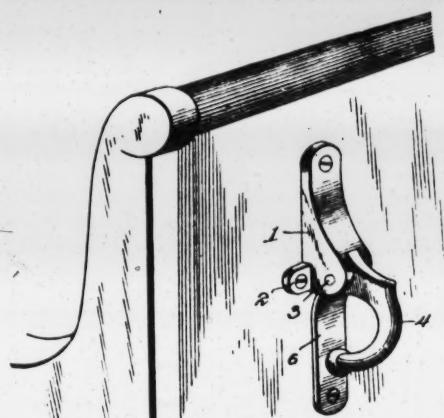
Prepared exclusively for THE MIRROR by H. B. Wilson and Company, Patent Attorneys, of Washington, D. C.

Alexander Meffert, of St. Louis, Mo., filed Oct. 15, 1903, a patent for a water carousel, the combination of a tank, inclined benches surmounting the bottom of said tank to be submerged beneath water in the tank, a rotatable spider having paddle shaped arms for



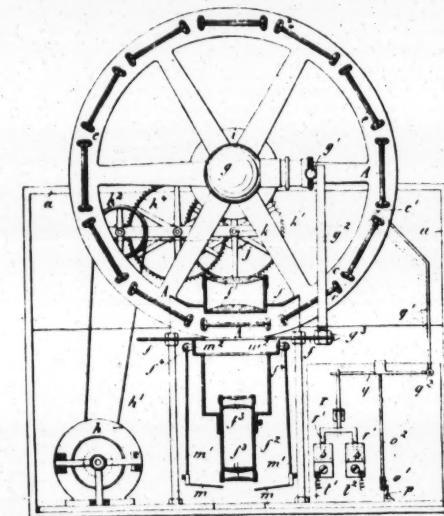
operation within the water in the tank to agitate said water and create swells over said benches and boats connected to said spider arms, substantially as set forth.

Martin N. Gable, of Flint, Mich., filed July 24, 1902, a patent for a bat holder, a casing, a curved finger having a cam edge at its rear end, a pin for pivoting the rear end of the finger to the casing, means for securing



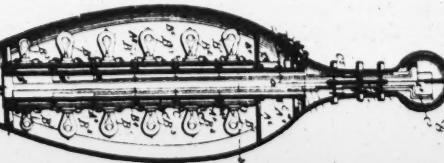
the casing to a suitable base, combined spring and buffer comprising a flat piece of metal secured at one end to the base and having its other end extending into the casing and bent up to bear against the cam edge of the finger as and for the purpose described.

Julius Roever, of New York, and Samuel S. Baldwin, of Philadelphia, filed for patent June 27, 1903, a picture exhibitor, the combination of a magic lantern



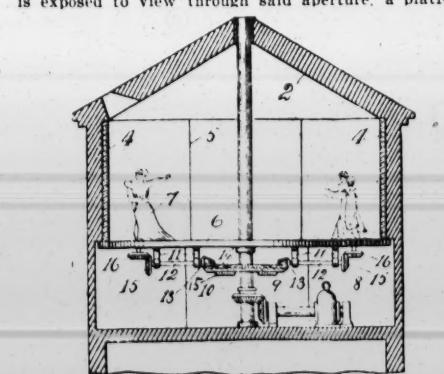
with a rotatable picture holding wheel, means for rotating the same, posts projecting from the wheel, grooved arms pivoted to the posts, and a spring connecting the arms, substantially as specified.

Minola M. Hurst, of New York, N. Y., filed papers on a patent illuminated Indian club, under date of July 21, 1903, as shown by the accompanying cut:



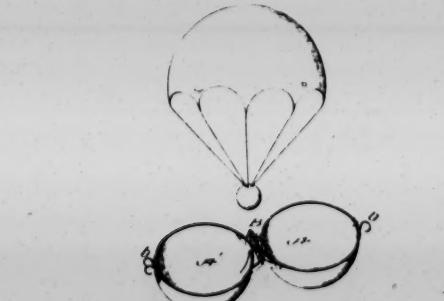
It comprises a transparent body provided with compartments fixed with innumerable illuminating devices and means for controlling same independently or simultaneously.

Charles A. Cleal, of Capitolia, Cal., filed Oct. 9, 1902, an apparatus comprising a casing having vertical walls and closed at the top except for an aperture, a platform being arranged in the form of a polygon around the walls at angles with each other, each less than two right angles and fitting closely against each other at their sides, the aperture flaring inwardly and sufficiently contracted on the outside, and the mirrors extending to a sufficient height around the walls that no part of the casing above the mirrors is exposed to view through said aperture, a platform



revolving within the casing, the edge of the platform being extended underneath the lower edges of the mirrors and being concealed thereby, figures on the platform, means for revolving the platform, and means actuated by the revolution of the platform for imparting an additional movement to said figures, substantially as described.

William C. Parsons, of Ellenville, N. Y., filed Feb. 7, 1903, a combination, with a parachute having a weight for automatically opening it, of a sectional



casing for containing said parachute and weight, said casing entirely disconnected from the parachute and provided with means normally holding its sections together to inclose the parachute, and with automatic means for opening said casing.



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